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DEVOTED TO

MUSIC AND THE MUSIC TRADES

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FREDERICK E. HAHN.

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THE present season of Italian opera at the Metropolitan has more strongly verified THE MUSICAL COURIER's assertion that it has had its day and is moribund than volumes of writing could have done. Last week, at the "Faust" performance on Tuesday and that of "L'Africaine" on Thursday night, the house was lamentably empty and all enthusiasm had vanished from the auditorium. That Patti still draws nobody can or does deny; but Patti is not Italian opera, and how long the magic of her name will suffice to attract audiences when once it becomes generally known and understood that she has all but lost her vocal charms is a matter of easy conjecture. And yet some Jack is weekly writing himself down an ass over his own signature in trying to cram down people's throats that the season is a big success, while in fact it is a financial failure.

I has by some of the personal friends and admirers (mostly of the female sex) of Walter Damrosch sometimes been asserted that the New York music critics were prejudiced against that young man, and that they did not do him justice in his capacity of conductor. But how is it that the Boston critics sit on him so unanimously for his conducting of "Lohengrin," as vide the following clippings from some of the Hub's Friday papers.

Says the Boston "Advertiser":

The operas which have hitherto been given by this troupe in their short season were not of a character to demand a very heavy orchestra or a very decisive leader at all times; in "Lohengrin" the shortcomings in this particular began to become manifest, and one felt that the instrumental forces were not entirely adequate to a work of this calibre, nor were they led in a manner to bring out all the beauties of the work. Of Mr. Walter Damrosch's enthusiasm and honest purpose there may be no manner of doubt, but as to his elasticity and control of his forces there can be occasional misgivings. Many were the lapses from Wagnerian fidelity to artistic truth.

And the Boston "Post":

With regard to the ensemble, the chorus is dreadful and the orchestra bad, and this brings us to the inevitable subject of Mr. Damrosch's conducting and the ensemble work in general. Hundreds of people ask in the lobbies of the theatre, "Where under the sun did those musicians come from?" Now, this is wholly unjust. The orchestra at present playing in the Boston Theatre is made up of the very best players in New York; men who have had long experience with Seidl and Thomas; men of undoubted ability and artistic merit, and yet the playing of the orchestra is rough, uneven and often distinctly unpleasant. It follows, then, that the blame for these defects must be laid at Mr. Damrosch's door. He does not seem inclined to take things very seriously after all. He grinds out the music with an almost amazing rigidity of tempo and at consistent forte, occasionally varied by a fortissimo. The voices of the singers are assaulted, overwhelmed and eventually wiped out by the constant din in the orchestra; but this seems all one to him. His happiness seems to be in the effect produced by a ragged chorus singing a passage in E major, accompanied by all the brass forte-fortissimo (FFFF) in E flat major. The result is not pleasing to the audience, but it is some satisfaction to observe the intense delight which it gives to Mr. Damrosch. Still, the occupant of an orchestra stall (for which he has paid a couple of dollars) is inclined to wish that Mr. Damrosch would gratify his passion for discordant music in the privacy of his own apartments, and thereby spare the ears of the crude, untrained and generally barbarian public. With such players a splendid performance might be given (to wit, Seidl's work here last year). Boston possesses one of the finest orchestras in the world, conducted by a wonderful director, one whose whole heart and soul are in his work, and in that alone, and, by the powers! we are not willing to go in and hear coarse and ragged orchestral playing when we can go and hear our own orchestra play exquisitely some twenty odd times during the season, and, in the language of the national game, we are not to be "bluffed." Nobody has any personal feeling against young Damrosch, but he ought to remember that every ticket sold is to a certain extent a contract between himself and the purchaser. Now, as the purchaser evidently fulfills his share of the bond by paying the money, Mr. Damrosch should keep his promise and "deliver the goods."

The "Transcript" says:

There was a generally slipshod air about the performance and the ensemble was rarely, if ever good. * * * The orchestra was allowed to revel in noise to a formidable extent and too often made the singer's task a thankless one.

CHOPIN AND PACHMANN.

In the new study of Chopin which appeared in THE MUSICAL COURIER last summer we dwelt at length on the numerous qualifications a player required before he could be justly called a Chopin interpreter. And qualifications not alone of technic or even average musical abilities, but qualifications of temperament and of vivid mentality. All said and done, although some of his compositions are a little *passé* and artificial, Chopin remains not only the most poetic composer, but also the composer for the instrument *par excellence*. Shelley, the most supreme master of English song, has been called a poet only for poets, and *despite* popular appreciation the same might be said of Frederick Chopin.

We say "despite popular appreciation" advisedly, for the true Chopin is as yet a sealed book to the music loving public at large. A few vases, a couple of ballads, some of the etudes, several preludes, one scherzo, two or three polonaises, a few mazourkas, *voilà tout*. Of the fantasie, the greater etudes, the F

minor ballade, the F sharp minor polonaise, the preludes—impassioned poems even if their scope is limited—of these our popular programs contain seldom, if ever, even meagre excerpts. How few pianists care to risk their reputations attempting the F sharp minor polonaise, the polonaise fantaisie or the F minor ballade!

The truth of the matter is that the Chopin the public know is the Chopin of the D flat valse, the E flat nocturne and the A major polonaise.

No wonder, then, is the cry raised against the Polish tone poet on the score of artificiality and sentimentality.

The obstinate fact remains, however, that, despite the genius of Schumann, the brilliancy of Liszt or the ingenuity of Brahms—three of the greatest piano writers since Chopin, we take it (Henselt writes too much in the Chopin vein to be classed separately)—that Chopin has written for the piano as no one else has dared to.

He while extending the limits of the instrument, bore ever in mind that it was constructed of wood and wire, and that its chief element, percussion, was to be avoided as inartistic and unmusical.

How many writers for the piano do the same in their compositions?

Orchestral effects are the only thing aimed at; hence we find pianists striving to reach that which the limitations of the instrument forbid, and, although a Liszt, a Tausig or a Rubinstein may attempt and succeed in accomplishing great tonal feats, men of lesser talent fail miserably in the attempt, and the result is that much of modern piano playing is cacophonous.

The born pianist is a born illusionist. He makes you hear sustained tone by the aid of his touch, pedaling and rhythmical devices, where none in reality is. Vladimir de Pachmann is a great illusionist; hence he plays the piano in a manner that produces on the ears of his listeners the effect of a perfect legato. Never in passages of rapid tempo has a virtuoso preserved the illusion of *legatissimo* such as Mr. de Pachmann does. His touch is perfect, judged by the Thalbergian standard, but one we suspect that would be inadequate to interpret the bolder dramatic works of latter day pianism.

Then, too, in addition to a fabulously smooth technic, Pachmann has the temperament of the Slav. To him the mystic *soul* of Chopin is no secret. He lays bare the palpitating rhythms and subtle melodies of a most subtle poet with a skill that can never be learned. It is inborn. The *rubato*, that stumbling block to amateurs and artists alike, Pachmann has by nature, and if at times it results in rhythmical confusion it is the fault of our Western ears, for Eastern rhythms are sadly bewildering after the metronomic accents of a Bach, Beethoven or Brahms.

Pachmann plays like a poet, and as Frederick Niecks, the great Chopin authority, says, is certainly the best exponent of certain phases of the Chopin literature that we know of.

But Chopin does not please everybody, hence criticism is naturally engendered when Pachmann's interpretations are in discussion. Certes, he plays the preludes and etudes as few living pianists do, and if the music and style is a trifle *rococo* it is not his fault. It is the age of specialization, and Pachmann is a Chopin specialist and a singularly fascinating stylist.

THE KREUTZER SONATA.

FROM Count Tolstoi's new novel, "The Kreutzer Sonata," which has but recently been interdicted in Russia, we clip the following about the divine art:

Music, they say, uplifts the soul. This is absurd; it does nothing of the kind. It acts upon us with terrible force, 'tis true, but—I am speaking for myself—does not by any means elevate the soul. Its effect does not manifest itself either in elevation or depression. How shall I express it? Music makes me forget myself and my surroundings, it puts me into a mental state which is not my own. Under its spell I seem to feel what I do not really feel, to fathom what I do not usually understand, to be capable of what in truth is far beyond my power. I account for this by supposing that the action of music is akin to that of yawning or laughing. I am not at all sleepy, for instance, yet I yawn when I see others yawn. There is no earthly reason why I should laugh, yet I break out into laughter when I hear the sound of other people's mirth. Music throws me into the physical state of him who wrote it. My soul dissolves and blends with his, and with him I am carried along from one mood to another; yet why is it so I know not. The composer, Beethoven, for instance, when he wrote the "Kreutzer Sonata," knew well why he was in that state. His being in it led him to do certain things, and consequently for him it possessed a meaning, while for me it has none. Hence music only irritates, suggesting no satisfactory issue. When a military march is played the soldiers keep time and advance, and in this case music has an aim; or a waltz is played, I

dance, and the object in view has been attained; or a mass is sung, I receive Communion, and here, too, the end has been accomplished. But in other cases there is nothing but irritation: no clue to what should be done during this irritation. Hence the terrible effects produced by music at times. In China it is a state concern, and rightly so. Is it admissible that anyone who chooses—even a man of utterly immoral character—should hypnotize another, or many other men, and work his will among them? Take the "Kreutzer Sonata," the first presto, for instance; is that a piece to be executed in a drawing room filled with ladies attired in low dresses? This presto, those ladies! That it should be played and then applauded, after which ice creams should be eaten and the last piece of scandal discussed! Such compositions as this should only be executed in rare and solemn circumstances, and when it is found needful to do certain deeds which are in harmony with this music. After its performance you should do that which it nerves you to do. But wantonly to excite the energy of a feeling which jars with time, place and surroundings, and is not meant to be embodied in action—this cannot act otherwise than destructively.

This reminds us of the attack Charles Lamb, the gentle and lovable author of "Elia," made against instrumental music, symphonies in particular. It is too long to quote, but the gist of it was almost the same as Tolstoi's quoted above. Charles Lamb, however, was an Englishman who knew nothing and cared less about music, and Tolstoi is a Russian, a man of lofty imagination and a keen sense of the beautiful.

To Lamb music was the most disturbing of noises, but being a nature of keen sensibilities he had to listen to it when forced to by circumstances, and grew angry at the effect on his imagination. To him music made pictures which dissolved instantly, and he represented this strange art which titillated and stimulated his brain without producing any definite ideas.

There was a little of the philistine in Charles Lamb, and then, too, it must not be forgotten he was an Englishman.

Tolstoi is pre-eminently the child of his age, and in keen sympathy with it despite the fact of his turning his back on us and living a life of socialistic ideals. He is a man of culture, hence his views on music are worthier of consideration than those of Charles Lamb. But we protest seriously against his views of music. It practically places the divine art on the level with that detestable modern neurotic fangle, hypnotism. If music were but a mental opiate to deaden one's sensibilities then Tolstoi's argument, put in the mouth of a fictitious character, had weight.

But music is not a dream of sensuality, nor is it a Chinese tone puzzle; nor, again, does it necessitate action after listening to it. On its mental hygienic effect there is no necessity to dwell; as a powerful and healthful tonic music is rapidly being recognized by authorities on alienation. If Keeley, of motor fame, ever proves the truth of his vibratory theories then will sound be the factor of mechanics and tone will send a ship across the Atlantic or a balloon into the empyrean. But these are as yet conjectures, though possibly not idle ones.

The principal question to be asked is how far true are Tolstoi's strictures on the art. Morbidity, we confess, so strong an element in modern art of all kinds, has a distinctly baneful effect, but times of the Renaissance, while presenting the most perfect specimens of religious art, also exhibited in contemporary life moral depravities which have no parallel in history.

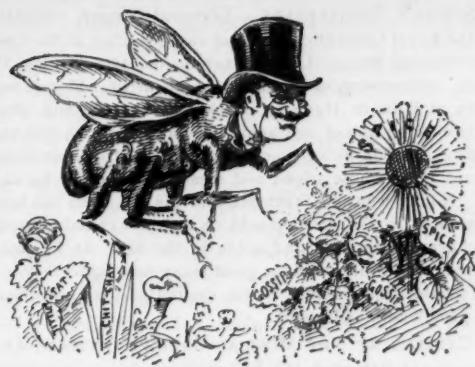
No; music elevates the mind, but it does not necessitate murder, lust and jealousy, the foundation of Tolstoi's unpleasant story. And then, too, the beautiful Kreutzer sonata of Beethoven, a work which may justly rank as one of its composer's masterpieces; this sonata with its heavenly middle movement causing people to indulge in mental aberrations! The idea is absurd.

Music does to some extent identify its listener with the mood of the composer, yet how seldom we find two persons agreeing as to the contents of a musical work?

The powerful theme of Krug's "Otello," like the cry of a great, jealous but heartbroken and passionate soul, may sound to someone else like an imitation of the Louisville tornado.

Music glorifies our own subjectivity, and no matter how definite may be the labels affixed to a symphonic poem we each of us build our little tonal palace, and who shall dare say which one is right or wrong? Not even the composer himself, who is often like the genii of "The Arabian Nights." He releases the magic smoke, but is surprised at the shapes it assumes afterward.

We deplore the title of Tolstoi's new novel, and hope that if the book is read it will be without losing for an instant the idea of the true nobility of music.



THE RACONTEUR.

IT now looks as if spring would be here in a month or two.

Anyhow, we have had enough sensations so far to more than compensate us for the wretched instability of the weather. For have we not seen and heard Pachmann, and has not Von Bulow made his spring exhibition of asininity?

The *affaire* Bulow has made the irritable little hypochondriac the laughing stock of the town, and he now needs but to sign his name at the bottom of an eczema advertisement and his name will go "thundering down the ages" as the pianist who, at all hazards, kept his name before the jeering public.

Sincerely though, this Bulow is becoming a nuisance. For years he has imitated the eccentricities of great men, under the vain delusion that external demeanor proclaims the genius.

It won't do, Hans Guido from Below (pardon the familiarity); you have cut up so many tricks that the public are wearying of you.

As a great pianist remarked of you last week: "You are too spiteful to play the piano," and I shrewdly suspect that despite your enormous analytical powers, you never were as great as you would have liked people to imagine you were.

Ring down the curtain, and retire once more to the liquid solitude of a hydropathic institute.

Have you seen Pachmann? I don't mean to listen to his charming piano playing, but have you gazed upon one of the most eccentric of modern pianists?

Bulow's eccentricity smells of preparation, and his so-called impromptus are the result of careful premeditation; but this funny little Slavic goblin, this pianistic gnome, a genuine *Mime* of the keyboard, does everything on the spur of the moment. He is naive to a fault, and at his first recital I heard him murmur softly after the performance of a very clever run, "Bravo! bravo!" Indeed the intense appreciation of his own music is delightful. He boldly declares that nobody plays the barcarolle of Chopin as he does, and when a brother pianist told him he had played like a "little god," he exclaimed: "Who is the great god? You? I am the great god of the piano," and he ran away in a trice.

His face, which is very mobile, reflects as a sort of psychological mirror every emotion he is portraying in his music; hence his recitals partake of something of the nature of a Delsartean exposition, with some very fine music thrown in.

No, George, Mr. Pachmann does not produce his pianissimistic effects with his beard, but with his fingers. Oh! these correspondents!

Mrs. Marguerite Pachmann is very comely and possesses most soulful and intense eyes.

If she would only get a little of their intensity as far as the keyboard!

However, I fancy she was horribly nervous at her début. She is not a great but a graceful flitter over the ivory rocks of the piano.

I was sorry to hear that Theodore Reichmann had sprained, or rather strained, his ankle very badly last week in Boston. It did not prevent him, however, from pluckily singing "Telramund" a few hours later.

That must have been a delightful little scene not on the bills in Boston last week at a morning rehearsal of the Händel and Haydn Festival.

Old papa Carl Zerrahn lost his temper about an article which appeared in the New York Tribune that presumed to criticize one of his performances. He had the bad taste to publicly take Mr. Krehbiel to task about the matter, and then and there learned some wholesome truths from the blond giant critic of the Tribune. The old gentleman

apologized afterward. Moral: Don't tackle a critic in public.

Apropos of Boston, Walter Damrosch is so cut about the severe rating his mediocre conducting received from the critics of the "Hub" that he actually complained in the most tearful accents to two well-known members of the fraternity as follows: "I say, don't you think it is pretty hard on a young man trying to earn his living and making his way in the world to be abused about his conducting?"

Coming from a protégé of Andrew Carnegie's and a prospective son-in-law of Blaine's this sounds pathetic indeed.

They have a good one on Hanslick, the famous Vienna critic, at last. At a recent concert of Rosenthal's he simply tore the little virtuoso up the back, and remarked in a withering way about his performance of the G sharp minor study of Chopin's double notes: "This time Rosenthal played this Chopin etude in double thirds?" ? ? ?

While he was doubtless overshadowed by Tamagno, I nevertheless do not think that the daily papers did sufficient justice to Del Puente's impersonation of "Iago." It was not a very subtle interpretation. The "Toreador" is too manly to ever become a malevolent psychologist, but he sang and acted superbly.

A few years ago Del Puente literally began work again, for he lost all his worldly possessions through the treachery of a friend. His singing, too, fell off considerably, owing to mental worry; yet look at him to-day! He never sang better, and he is as gallant and as magnetic a singing actor as ever.

Do you know, I would like to hear Del Puente in Wagnerian rôles; his style has broadened and he declaims in the most naturally dramatic manner. He is still, be it told in secrecy, the heartbreaker he was of yore.

Dr. Ritter forgets in his recent strictures on Mr. Krehbiel to note the fact that he boldly borrowed in his volume, "Music in America," all of Mr. Krehbiel's statistical tables relating to opera and concert, and did not credit the source. He now abuses Mr. Krehbiel, whose shoulders are broad enough, I fancy, to bear it.

Saint-Saëns is all right. He is attending Spanish picnics in Barcelona with a view to studying local color for his new opera, "Lost in the Grass; or, Why They Got Late for the Train."

Patti is building a tiny opera house on her estate in Wales, where—delightful novelty!—she can hear herself sing for nothing.

The "Critic" remarks: "The instrument that I am waiting to see invented is one that will not only bury and absorb every sound that enters it, but paralyze the vocal chords of any one who utters a word in its hearing."

Gounod is writing a book about "Don Juan." It is not an autobiography, but relates to Mozart's opera of that name.

"Well, and how are you going on with your pianny lessons?" asked one servant girl of the period of another, as the two walked together in Kensington Gardens last Sunday afternoon. "Oh, I'm getting along like a house afire," was the reply. "In fact, I'm learning to play so fast, you know, Elizer, that the other night when I was playing a 'doett' with cook, master, who happened to hear us, told me that I was a good ten bars ahead of her already, and she've took lessons twice as long as I have, too."

A music house publishes a piano piece called the "Sleigh Ride," which is played with sleigh bells attached to the wrist.

What is piano playing coming to?

A Washington letter to the Springfield "Republican" thus holds forth about Mrs. Thurber:

But it is neither the concert nor the reception, but Mrs. Thurber herself who is most interesting. Not Mrs. Thurber sitting tantalizingly back in the box at her concert, nor the same woman later in her black velvet gown receiving the couple of hundred guests. But it is in her own rooms, somewhere near the Shoreham's top story, that Mrs. Thurber talks simply, in the lowest of distinct voices, and where she interests and fascinates you, whether you will or no. She is in the plainest of cloth gowns, and with nothing about to indicate a longer stay than one of twenty-four hours, unless it is a little writing desk near the window strewed with the facilities for writing a note or two. Apparently she is indifferent to surroundings, as she certainly is indifferent of all "setting" or "background," and yet a passing glance would not give her a place among pretty or beautiful women. Mrs. Thurber is neither pretty nor beautiful. But she is attractive. Her voice and eyes hold you, and her magnetic sympathy completes the spell. But it is not these fascinating qualities which consti-

tute Mrs. Thurber's real power. It is her honesty and earnest purpose, together with a simplicity which is impressive. You go to see a woman called "music mad." After ten minutes' talk you come away wishing more devoutly that the world contained more women just as natural, and that such "madness" were more prevalent.

There is only one mistake in the above, Mrs. Thurber is pretty, take my word for it, and, girls, you know I am a recognized authority.

There is a horrible rumor afloat that Bülow has withdrawn his certificate of good musicianship from Walter Damrosch and has given it to the Carri Brothers.

* * *

Bring on your tornadoes after that!

PERSONALS.

FREDERICK E. HAHN.—Frederick E. Hahn, the subject of our sketch this week, is an American boy, having been born in New York just twenty-one years ago. His father is a German who came to this country early in life, and his mother an American. Twenty years ago last August they removed to Philadelphia, where Frederick was educated. He attended both public school and the Eastburn Academy, where he distinguished himself as a faithful and ambitious student. When past fifteen his parents found his health suffering from over application to his studies, and they took him from school. Up to this time he had received only irregular instruction on the violin from his father. When he ceased going to school he turned his attention to the instrument of which he was always fond, and was unceasing in his efforts to overcome its difficulties. Although urged to study another profession or turn his attention to a business life, he clung to the violin, and under his father's tutelage he developed such results that he was sent in September of 1885 to the Leipsic Conservatory. There he devoted all his energies to conscientious practice, and has won for himself the favorable criticisms of leading German papers as a talented young violinist.

Here are a few criticisms of his playing:

Leipsic "Tageblatt": "With the concerto for violin (G dur second and first movements) from L. Spohr, Mr. Frederick E. Hahn, of Philadelphia, also made a very successful début. His playing showed fine advancement, an immense technique and finger velocity, the tone sweet, and in the cantilene also large enough. The whole style showed fine interpretation, and the player deserved the appreciative applause he received."

"The Continental" (an English newspaper of Dresden): The inverted violin concerto proved very effective in its novel shape. Into this lovely adagio the violinist Spohr put perhaps as much of his own individuality as into any other of his works, and the plaintive sweetness and ethereal charm of its melodies are elsewhere hardly surpassed. In them the violin must indeed sing as if under the inspiration of an "imprisoned soul." Mr. Hahn did this wonderful movement full justice; his tone is not only true and pure, but of that rare and subtle emotional depth which is only faintly characterized by the term "speaking." The many difficult figures and embellishments were taken with remarkable ease and graceful accuracy. More than this—the player evidently entered heart and soul into the spirit of the composition, being from beginning to end absorbed in it to the exclusion of everything else. (Some of the rising generation might profit by his example in this regard.) The closing movement, in general of a more animated character, afforded Mr. Hahn an opportunity for displaying solid technical acquirements, such as Spohr's concertos demand. The scale, double stops, slides, the arpeggio, the staccato, are all finished and artistic. The orchestral accompaniment was finely worked out, more especially in the adagio, and did the conservatory orchestra great honor.

ESSIOPP FOR ENGLAND.—The great pianist Annette Essiopp will return to England in October for a series of recitals extending over three months in London and the provinces.

WHO ARE THEY?—The London "Figaro" says: Henry Beaumont has been specially engaged as principal tenor at the Worcester (U. S.) Musical Festival this year. He will be accompanied by his wife, Madame Adelaide Mullen, who will begin a short tour in the United States in September.

THE HALLÉS HONORED.—The Princess of Wales and her two daughters dined on Saturday with Sir Charles and Lady Hallé, an honor very rarely paid by the Princess to a musician. Dr. Joachim, Mr. Piatti and Miss McIntyre after dinner made music, and the Princess made all the artists write autographs on the menu cards. —London "Figaro."

FINCK WAXES SARCASTIC.—Henry T. Finck says in the "Evening Post" about Patti's appearance in "Lakmé":

After the bell song there was much applause last evening, as already stated, but otherwise the audience remained cold, except at the close of the second act, when an extraordinary tumult arose, hand clapping being mingled with calls and shrill whistling. What could it all mean? Why, of course, only one thing—"Lakmé's" lover, "Gerald," had just been murdered by her father, so, of course, it was the proper thing for "Lakmé" to come before the curtain and sing "Home, Sweet Home." It was an exquisitely dramatic touch, and showed rare taste on the part of the audience. We know of something that would be still finer than this—if Patti would learn the part of "Recha" in "The Jewess." She could then come forward just after being plunged in the cauldron of boiling water and sing "Home, Sweet Home." And, by the way, why does not Lilli Lehmann come before the curtain at the end of "Götterdämmerung," after being converted into ashes on "Siegfried's" funeral pyre, and sing "Home, Sweet Home," or "Beautiful Snow," or "Shoo Fly?" She misses a great opportunity. But, of course, the class of people who admire German opera do not wish that sort of thing. They are sadly deficient in operatic taste and intelligence.

SINGER'S ANNIVERSARY.—Edmund Singer, violinist in the Royal Court Orchestra and violin teacher at the Conservatory of Stuttgart, celebrated on the 10th ult. the fiftieth anniversary of his début as an artist. Singer was born at Potis, in Hungary, on October 14, 1831, and when only eleven years of age went on a concert tour as solo violinist. In 1854 he became concertmaster at Weimar under Franz Liszt, whose friend and steadfast coworker he was. In 1861 he went to Stuttgart, and his life there has been beneficial to the development of taste for chamber music and everything good and noble in the art. As he numbered among his pupils a great many Americans they will be pleased to learn that Singer celebrated his anniversary in good health and spirits.

CALLERS AT THE MUSICAL COURIER OFFICES.—One evening of last week the following musicians accidentally met at our editorial rooms: Rafael Joseffy, Frank Van der Stucken, Max Spicker and John Lund, from Buffalo. Among the other callers during the week may be mentioned Arthur Nikisch, the Boston conductor, with Mrs. Steinbach-Jahns, the great dramatic soprano from Leipsic, who had just arrived with the German steamer, and who is to be the soloist of the forthcoming concert tour of the Boston Symphony Orchestra; furthermore, Miss Sophie Fernow, pianist, from Baltimore; Arthur Weld, composer critic, from Boston; William Mason and E. M. Bowman.

D'ALBERT AND CARL V. LACHMUND.—Seven years ago D'Albert and Carl V. Lachmund were fellow students under Liszt. While here D'Albert showed his esteem of his friend's abilities in the remark: "You know I do not find time for teaching, but any of your pupils you may see fit to send to me when in Europe will always be welcome." D'Albert will compose an étude for a work Mr. Lachmund intends to publish and for which Henselt and Jadassohn have also contributed.—Minneapolis "Sunday Tribune."

MRS. KENDAL AND PATTI.—Mrs. Kendal and Adelina Patti are having an interesting quarrel. Patti is reported as saying that Mrs. Kendal uses her goodness as an advertisement, and Mrs. Kendal says that Patti can't. It is too bad to see two such prominent artists thus making an exhibition of their bad temper. The motto *noblesse oblige* should have significance among the leaders of the footlight aristocracy.

SHE WILL MARRY.—Miss Alice Whitacre, the well-known American soprano, will be married on the 19th inst. at St. George's, Hanover-sq., London, to Dr. Croll.

RICHTER RENEWS.—Hans Richter, the great conductor, has renewed his contract with the Vienna Court Opera House which was to expire in July next for another decade. He is thus engaged until the year of our Lord 1900. His contract forbids the acceptance of other engagements.

ROBERTO STAGNO'S OLD CLOTHES.—The tenor Stagno is arranging for an exhibition of his operatic costumes, and the directors of the May fêtes in Rome are in treaty with him to show them there. That ever an artist should come to "old clo'!"

ZELINA TREBELLINI.—The well-known contralto Trebelli contemplates making a concert tour through the provinces next autumn. We are glad to hear that she is in excellent health and spirits and that her voice is in good order.

DOCTOR DVORAK.—It is said that the University of Prague wishes to obtain the right of conferring the degree of doctor of music upon any musician it may deem worthy, and especially upon Anton Dvorák. The desire is a creditable one; so was that of the English university to whose overtone Händel responded: "What for I be made a doctor?" However, if Dvorák should happen to be ambitious in that direction and cannot get served at home, let him come to New York, and we guarantee that "Dr." Eberhard will gladly confer any title upon him that the great Czech composer could possibly wish for.

BRAHMS IN COLOGNE.—Johannes Brahms has been paying a short visit to Cologne, during which he has returned the honors paid him by taking part in some performances of his works. Gustav Holländer and the members of the quartet party gave a performance of the A minor quartet, and Wüllner got up a choral performance of the new "Fest und Gedenksprüche," which were followed by some new (unpublished) motets. Brahms also played with Holländer and Hegyesi the new version of his B minor trio, op. 8. The illustrious composer was, of course, everywhere received with great enthusiasm, as he is and always has been quite a favorite of the Cologne public.

BRANDT AND REICHMANN.—We learn from Vienna that at a recent concert there Marianna Brandt, the great contralto, sang two songs by a new composer named Fritz Reichmann. The two *Lieder* which were thus made known for the first time to the public are highly spoken of by the Viennese critics.

DIVERS DEATHS.—Prof. Emil Von Schafhäutl, of Munich, author of a standard work upon acoustics and of numerous musico-theoretical writings, died at the Bavarian capital on February 25, aged eighty-seven.

Georg Prehn, the basso, died last week rather suddenly at

his residence, 128 East Eighty-seventh-st. The deceased was an excellent artist, who has been heard here to advantage in many concerts, and for several years he was a member of the solo quartet of the Dutch Reformed Church, Fifth-ave. and Forty-eighth-st., of which Carl Walter is the organist.

SOMETHING NICE ABOUT MISS DEVERE.—A woman who knows tells the following story of the early life and struggles of Clemence Devere, the young woman who, during the past winter, has won a success as a concert singer in this city that usually comes with years alone, and who has just been engaged to sing in Dr. John R. Paxton's church at a salary of \$4,000 a year, the largest salary ever paid a church singer in this country:

Miss Devere is of French parentage, and until now has always lived abroad. Her father is a French count and her mother was in early life a concert singer of brilliant reputation. While Clemence Devere was still a little child the father was stricken with blindness, and as the estate was small, the mother was again obliged to take up her profession in order to keep the family together. As Clemence, who is the oldest child, grew older, she developed a voice that her mother felt demanded every advantage of a thorough musical training. And so she worked harder than ever and sang at night and gave lessons during the day, until by and by she was able to send the young girl to the best masters in France and Italy. When the training was over and her daughter was declared to be secure of a brilliant future the tired mother gave the care of the family and the education of the younger children, of whom there are several, into the hands of her daughter. And so Miss Devere came to New York a year ago with the support of her blind father and tired mother and three or four brothers and sisters upon her shoulders. She has been obliged to work hard and live carefully, even to deny herself the comforts of life, and in the midst of her successes to evade social claims that might subtract from the time and strength she must give to her work.

It is always good to look upon success, and it is especially good to look upon so deserved and unselfish a success as this.—"Evening Sun."

JULIA RIVE-KING.—Julia Rive-King made a pronounced success by her playing of the Rubinstein barcarolle in A minor, and Strauss-Tausig valse, "Mann lebt nur Einmal," at a concert of the Orpheus Society last Thursday evening at Chickering Hall. Mrs. King has lost none of her old time fire and technic, and her tone on this occasion was powerful, sonorous and musical. To repeated demands for an encore she played "Paderewski's" minut in G in a most graceful fashion.

ANOTHER TALENTED MASON PUPIL.—Miss Katharine G. Linn, of Detroit, pupil of William Mason and Moritz Moszkowski, has announced a concert to be given in the hall of the Römischer Hof, Berlin, on April 16, with the following program:

Trio in F, piano, violin and cello.....	Godard
Chaconne.....	Bach-Raff
Three études, op. 25, No. 1; op. 10, No. 7, and No. 2 of the Trois Nouvelles Études.....	Chopin
Two songs.....	

Des Abends, from op. 12..... Schumann

Barcarolle..... Moszkowski

Aufforderung zum Tanz..... Weber-Tausig

ANOTHER.—An American girl made her London début and a distinct success on the operatic stage last week in the person of Lucille Saunders, with the Carl Rosa Light Opera Company. Miss Saunders played "Siebel" in "Faust" and "Frederick" in "Mignon," and was enthusiastically encored each evening. She is from Hartford, Conn., and is strikingly handsome and possessed of a powerful contralto voice. Musical critics predict for her a brilliant future.

ARTHUR WELD ON OUR WALTER.—The great Bayreuth conductor, Hermann Levy, has one favorite maxim which is very true. "Let me see a young conductor direct an opera which is uninteresting to him, and more or less contrary to his own artistic canons, before expecting me to tell you if he is a 'good conductor' or not." We had this opportunity offered to us by Mr. Damrosch last night, and it was not highly satisfactory. If it were to be said that he conducted "Norma" in a "perfunctory" manner, it might be with considerable justice remarked that all Italian conductors lead in the same way. This is true, but the worst and most perfunctory Italian conductor possesses, nevertheless, an instinctive understanding for his own natural music, which more than counterbalances his manifold carelessness; and in this quality Mr. Damrosch is wholly lacking. The performance, as far as the soloists were concerned, was very good, but with regard to the ensemble it was simply dreadful. The orchestra was rough and noisy, and the chorus was—well, not at all. In the ensemble departments the contrast between this and last year's German opera season becomes more and more marked with each hearing, and if this ratio continues, it is awful to think of what we shall get next year.—Boston "Post."

VON DER HEIDE IN GOOD HEALTH.—Mr. J. F. von der Heide, the well-known singing teacher who has been a sufferer from both the gripe and nervous prostration the past winter, is completely restored to health, and is attending to his professional duties at Steinway Hall as usual.

Two Testimonials.

THROUGH their San Francisco (Cal.) agents, Messrs. Benj. Curtaz & Son, Messrs. Geo. Steck & Co., have received the two following testimonials from the conductor and the leading tenor of the Italian Opera Company, who while in San Francisco were furnished with Steck pianos for their personal use:

[Translated from Italian.]
SAN FRANCISCO, February 19, 1890.

Messrs. Benj. Curtaz & Son:

GENTLEMEN—It affords me great pleasure to tender my sincerest appreciation for the magnificent Steck piano you so kindly sent me at my request for use during my engagement in San Francisco.

The Steck surely combines all the essential qualities of a really perfect piano, immense power with exquisite sweetness.

I do not hesitate to recommend them very strongly to professional and amateur singers, for they aid the voice to a wonderful degree.

Wishing you the success the Steck so richly deserves, I am, believe me,
Very truly yours,

FRANCESCO TAMAGNO.

SAN FRANCISCO, February 19, 1890.

Benj. Curtaz & Son:

GENTLEMEN—The beautiful Steck upright piano you so kindly sent me for use during my sojourn in San Francisco is without doubt the finest toned piano I have ever had the pleasure of playing on, and, without fear of contradiction, the Steck ranks higher than all other instruments now manufactured.

LUIGI ARDITI.

The Pachmann Recitals.

THE second Pachmann Chopin recital took place on Tuesday afternoon of last week at Chickering Hall, the recital of the day previous having been reviewed in our last week's issue. The audience on this occasion was larger and the pianist in better form than on the occasion of the first concert. The program opened with Chopin's noble composition, the F minor fantaisie, which received a very chaste and over delicate interpretation for a work that requires both force and breadth to successfully reproduce its grandeur and beauty. The same may be said of the B flat minor sonata, op. 35, which lacked dramatic fire in both the first and second movements. The trio of the scherzo was, however, admirably played.

The funeral march was too sentimental, but the finale was superbly delivered. The E flat minor polonaise was also played in a most finished manner. The work, gloomy in character, is too seldom heard in concert, requiring as it does the most careful and loving treatment. Mr. Pachmann played it *con amore*. The A flat ballade that followed was exaggerated in sentiment and lacked repose. The D flat nocturne suffered by additions of the pianist's own, but was literally sung by Pachmann's velvety fingers. The F sharp impromptu, one of the loveliest of the four, was well played, but exception must be taken to the *forte* ending. The group of etudes were marvelously played, the one in double notes in G sharp minor being taken at a dizzy tempo and almost pianissimo. The C sharp minor study, op. 10, No. 4 was faultlessly played; likewise the familiar G flat study on the black keys. To enthusiastic recalls Mr. Pachmann repeated the latter study.

The remainder of the program comprised a mazourka in B minor, the C sharp minor scherzo, op. 39, and the A flat valse, op. 42, all of which were played in a most telling fashion. He played for encore the G major study of Moscheles, op. 70, and invested this pedantic composition with a meaning never before suspected as being contained in it.

Pachmann could poetize Czerny! The third recital's program began by a superb performance of the barcarolle, one of Chopin's most elaborate compositions.

There is some reason for Pachmann claiming pre-eminence in the performance of this charming work. His *rubato* was highly artistic. Of three preludes that followed (in B, G sharp minor and D minor) the second was the most perfectly given.

The great D minor prelude lacked sonority. The E flat arpeggio étude was too nocturne-like in character, but effective, nevertheless. The C minor étude, op. 10, No. 12, was anything but "revolutionary," the exciting climaxes being delivered with lamb-like placidity.

The "Butterfly" étude in G flat was delightfully played. It is exactly adapted to the Russian virtuoso's style.

The B minor scherzo lacked in rhythm and body, and the soli that followed—nocturne, G minor; two mazourkas, G and B flat minor; the F major ballade, tarentelle, berceuse, fantaisie impromptu, C sharp minor valse and A flat polonaise—were all characterized by the pianist's excellencies and defects. The berceuse was a miracle of tenderness and the polonaise was quite broad, the octaves in particular being tremendous in tempo and elasticity.

Pachmann is a great specialist, but his want of body in tone is a drawback, and his rhythmic sense is at times lacking. Also a constant arpeggiation in chord playing is a grave fault, but one that almost naturally arises from the sentimental character of Mr. Pachmann's style.

But, after all is said and done, he is a remarkable artist, and his performance, after last Wednesday's concert, of the F and G sharp minor études was something to long be remembered.

On Friday evening Chickering Hall was densely packed to listen to Mr. and Mrs. Pachmann with orchestra. Mrs. Marguerite Pachmann made her débüt with Liszt's E flat concerto, hardly a happy selection, as she lacks breadth of style and variety in tone coloring. In Henselt's difficult

étude "Danklied" she exhibited good technic, a facile style, a musical touch and excellent taste. The Weber rondo she played stiffly and in an amateurish manner. Mr. Pachmann played the F minor concerto of Chopin, and gave a very finished and delicate version of it, but we prefer to hear him without orchestra. His rhythmical defects tell heavily against him in concerted music. He also played a group of soli—a D minor romanze of Schumann, a graceful reverie of his wife's composition, and Raff's "Fileuse." For encore he played inimitable fashion Rubinstein's barcarolle in G. With Mrs. Pachmann he played a very ugly scherzo for two pianos, heard for the first and we hope the last time in this country. It contains a short breathed bit of fugal writing, but the introductory anticipations are cacophonous.

The orchestra played Mendelssohn's "Ruy Blas" overture, "Liebesnovelle," by Arnold Krug; Benoît's "Charlotte Corday" and Van der Stucken's "Regina d'Amore," and an excerpt from his "Tempest" music, "Caliban's Pursuit." Mr. Van der Stucken himself conducted, but more rehearsals would have improved the accompaniments.

A supplementary Chopin recital will be given by Mr. Pachmann next Saturday afternoon, the program to consist of representative compositions. Mrs. Pachmann will be heard at the Rubinstein Club concert to-morrow evening.

To the Earnest Student and Player of the Piano.

Editor Musical Courier:

"KLAIVIERNASSIG" is a German word which has no exact English equivalent. Its meaning is of comprehensive scope and includes all things, emotional as well as mechanical, which are intimately connected with the nature of the piano, and which grow out of its peculiar manner of construction and its capacity for musical effect. A composition for the instrument is "Klaviersassig," and thus effective in just the degree in which its construction and manner of writing conforms to these foundation principles.

The piano, by its very nature, depends in a large measure for its legitimate effects on passage playing. The reason for this is that it lacks the power of tone prolongation, which is a property of the human voice, as well as of the violin and other stringed or wind instruments. The passages which in the form of scales, arpeggios and sequences follow each other in rapid succession must lie, not awkwardly, but easily under the fingers, and must be so managed as to admit of the application of the many peculiar shades and varieties of touch which are best adapted to produce tones of a beautiful musical quality, combined with earnest and deeply sympathetic feeling.

The finger training and practice leading to this perfected result must be regarded from both the mechanical and emotional sides and the two must receive equal and concurrent attention and never be separated or divorced from each other excepting for very short periods of time, otherwise the omission and neglect of either will almost surely lead to bad results. It is nevertheless desirable at times, and especially so for musical organizations, to emphasize and give undivided attention to the merely mechanical side, even to the temporary exclusion of the emotional. The musical temperament is so easily enticed and led away by the enlivening pleasure of producing musical effects that the desire to play almost unconsciously overcomes the resolution to practice. Consequently if a just account and balance is taken at the end of the practice hour it will too often be found that most of the time has been spent in playing throughout the piece in a comparatively imperfect manner, instead of practicing short sections in an earnest way and trying to perfect each one of these, first separately and by itself and afterward in unbroken and uninterrupted succession. Such a course of practice as the former, or speaking precisely, such loose, inaccurate and imperfect piano strumming can never lead to perfection and artistic finish in playing.

Mr. A. K. Virgil's invention, the "Practice Clavier," seems to me to be peculiarly "Klaviersassig" in its thoroughly successful adaptation to the mechanical part of the work, inasmuch as for the time being it removes the thought from the exhilarating musical effect and concentrates it on the mechanical and rhythmical effects. Of the two elements of which music in its last analysis consists, viz., time and tune—fundamental principles equally indispensable—the latter receives altogether too little attention at the hands of piano students. Indeed it is notorious that professional pianists, even of the highest rank and reputation, are rarely found who invariably give full justice to rhythmic effects. This often unconscious violation of one of the foundation principles of music leads to hurrying and scurrying and effectually destroys, so far as their playing is concerned, the highest and grandest quality in art, viz., repose in action. In a vast number of cases the matter of strict time keeping and attention to rhythmic accuracy has been neglected from the very outset, and whatever there was of embryonic feeling for rhythmic effects in the beginning, instead of receiving the most careful attention and training, has become blunted almost beyond the possibility of redemption by reason of the constant and incessant violation of the laws of rhythm.

From the experience of a few months' personal trial of the "Virgil Practice Clavier" it certainly seems to me that this invention is bound to exercise a most salutary influence in guarding against and remedying this evil. The attention, being temporarily diverted from the musical effect, is directed to and concentrated on the accuracy of the mechanical and rhythmic work. In these particulars the "Practice Clavier" is so "distressingly truthful"—as a lady pupil of mine significantly expressed it—that a passage the execution of which, although allowed to pass muster on the piano, would not stand the inexorable test of the clavier for a single moment. It may be remarked here that the absence of musical tones does not increase the drudgery of practice, as might at first be supposed. On the contrary, the conviction on the part of the student that the work he is for the moment engaged in is being thoroughly well done, and thus certain to produce beneficial results, is sufficient compensation for the necessary labor, and even imparts to it a degree of fascination; at least, this is the writer's experience.

As, however, before stated, the mechanical should not be long divorced from the emotional. Therefore practice of from fifteen to twenty minutes duration on the clavier should be immediately followed by about the same amount of practice on the piano, in which, while not abating in the least from the mechanical precision of time and rhythm, the main thought should be given to the production of a good quality of tone, and impressiveness of and sympathy of touch, as also to the adaptation of touch to the musical and poetic phrasing of which the previous practice on the clavier has been the pioneer in a mechanical way.

The "Practice Clavier" is especially well adapted to the rapid development of the most desirable results in the use of the "two finger exercises,"* and here as again the clavier and the piano will be best used in

close companionship, so that the mind is at one moment focused on the mechanical and muscular process and accuracy of rhythm, and immediately thereafter, in close alternation, upon the musical quality of tone and the peculiar effects of varied manners of phrasing, thus combining the intellectual and the emotional in an intimate and happy union.

The two finger exercise has been aptly likened to the acorn, which potentially contains the oak or forest of oaks, because through the application of various kinds of touch and the manifold and exhaustive action of the whole muscular system of hand, wrist and arm brought into use thereby, it exercises an influence which is all searching and comprehensive. The "Practice Clavier" is an unerring monitor and guide in the best application of this exercise, and the ingenious device, especially designed by Mr. Virgil for the more advantageous practice of all exercises of a rhythmic character including their treatment by means of special accents, is also of great practical value.

I have always regarded mute keyboards with disfavor, since they neither respond to the attack nor afford accurate means of determining the quality of the work. The clavier, however, enables one to temporarily banish the stimulating influence of the piano tones without suspending the means of defining the rhythm and verifying the touch. While personally regretting that the invention did not appear long enough ago to have served me throughout my musical career, it has nevertheless placed me under obligation to its gifted inventor, and I desire to thank him for so valuable a contribution to the pedagogies of an art to which I have devoted so many years of a busy life, and to heartily recommend his invention to the intelligent use of every earnest student and player of the piano.

Yours truly,

ORANGE, N. J., April 6, 1890.

WILLIAM MASON.

HOME NEWS.

—Mr. Ravelli will sing at the next Liederkranz concert, which will take place on Sunday next.

—The first annual convention of the Connecticut State Music Teachers' Association takes place at Meriden next June 2, 3 and 4.

—Miss Julia O'Connell, contralto, gave a concert last Friday night in Steinway Hall and was assisted by the Courtney Ladies' Quartet and other talent.

—Mr. S. G. Pratt gave his "Musical Metempsychosis" last Thursday afternoon at Palmer's Theatre. The Behr grand piano was used and gave marked satisfaction.

—The Philharmonic Society of Brooklyn, under the directorship of Theodore Thomas, will give its final rehearsal and concert on Friday afternoon and Saturday evening next. The request program includes selections from Bach, Beethoven and Wagner.

—Miss Jennie Dutton will give a concert at Sherry's Ballroom, Fifth-ave. and Thirty-seventh-st., next Saturday evening. She will be assisted by Charlotte F. Cannon, Francis Fisher Powers, Albert Lester King, Charles Clarke, Miss Sophie Fernow, Richard Arnold and Emilio Agramonte.

—Both Mr. Van der Stücken's third classical matinée and Mr. Conrad Ansorge's concert occur too late for review this week, but will be noticed in detail in our next. Mr. Ansorge announces a piano recital to take place at Steinway Hall next Tuesday night. The program is excellent.

—Mr. Edmund C. Stanton sailed for Europe on Wednesday. At last accounts Mrs. Lehmann-Kalisch's engagement was still unsigned, but it is hoped that arrangements will ere long be effected by which the popular soprano may be retained for the coming season. The company was last week at the Boston Theatre, and sings there this week also.

—The Orpheus Society gave their third private concert last Thursday evening at Chickering Hall, Mr. Arthur Mees conductor. The soloists were Mrs. Julia Rive-King, pianist, and Mrs. Carl Alves, alto. Mrs. Alves sang with great success an aria from "The Prophet." The club exhibited much taste and finish in their work, particularly in Gernsheim's "Battle of Salamis," the incidental solo sang by Mr. Arveschow.

—Arthur M. Hartmann is the name of a prodigy violinist. He was born on July 28, 1882, and lives at Philadelphia, where he is a pupil of that excellent violinist and teacher Martinus van Gelder. The seven year old Paganini played for the writer, at Steinway Hall last week, the "Rakoczy March" and some variations with astonishing accuracy as to intonation and rhythm in one so young. The boy gives promise of a good future.

—Dr. Carl Martin, the favorite basso, is engaged to sing in Elizabeth April 8; Morristown, April 9; the Montreal Music Festival, "Elijah," "Stabat Mater," and C. A. E. Harris' new work, "Daniel Before the King," April 16, 17 and 18; Newark, N. J., April 21; Bayonne, 22; New Haven, 23; Newburgh, N. Y., 28; Montreal, in the Lloyd Concert, 30; Kingston, N. Y., Music Festival, May 7, 8, 9; Lincoln, Neb., Music Festival, May 12, 13, 14; Troy Vocal Society, June 4; Portland, N. Y., Music Festival, May 5 and 6.

—At Amberg's Theatre, in Irving-pl., Von Suppé's latest operetta, "Die Jagd nach dem Glück," which has been given here in English under the title of "Clover," was brought out for the first time in German on Thursday evening last with great success, and has been drawing good houses since. The cast at the Amberg Theatre is a strong one, as the four main parts are in the hands of such good artists as Carl Streitmann, Miss Gusti Zimmermann, Miss

* "Touch and Technic," William Mason.

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In the Appendix, following the plan of the last Review, Mr. Krehbiel will print a list of the choral works performed in the principal cities of the United States and Canada.

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Carola Engländer and Mr. Friese, Jr. Mrs. Habrich and Mr. Friese, *père*, also contribute vastly to the laughable element in the operetta, and the chorus, orchestra and *mise en scène* are as acceptable as we are wont to have them at the Amberg Theatre. "Die Jagd nach dem Glück" is evidently going to hold the boards for some time to come.

The following is the advance copy of program of the promenade concert by the Seventh Regiment of N. G. S. N. Y. band to be held at the Seventh Regiment Armory on the evening of April 19 in commemoration of the regiment's departure for the seat of war April 19, 1861. C. A. Cappa director:

March, "Colonel Appleton"	Cappa (Dedicated to Colonel Appleton.)
Overture, "Camp"	Lindpainter
Cornet solo, "War Song," with variations.	Rogers
Chorus, "Soldiers' Chorus"	Geo. F. Bristow
Conductor, Prof. H. R. Humphries.	
Soprano solo, "Inflammatus"	Rossini
Mrs. Blanche Stone Barton, soprano.	
Chorus and Seventh Regiment Band.	
Hungarian Rhapsodie, No. 14.	Liszt
Chorus, "Comrades, the Touch"	Thomas
Song of Ninth Company, Seventh Regiment, N. G. S. N. Y.	
Mrs. Blanche Stone Barton, soprano.	
Chorus and Seventh Regiment Band.	

A very delightful concert was given on Tuesday evening, the 8th inst., at the hall of the Methodist Church Block, Chicago, by pupils of that excellent institution, the Chicago Musical College, now in its twenty-third season of success and prosperity. The audience was one that crowded the spacious hall to the doors, and many people were turned away unable to obtain admittance. The program was as follows:

Piano, suite (old style).	Grieg
Violin quartet.	Miss Mathilda Johnson.
Bohne	
Edba Hjertstaedt, Edna Damon, Louis Blackman, Cyrus Roberts.	
Vocal quartet, "Comrades in Arms"	Adams
Taylor Brothers Quartet.	
Suite, op. 11, piano and violin.	Goldmark
Miss Cecile Cudahy and Henry Eichheim.	
Vocal, "Una Voce Poco Fa"	Rossini
Miss Mamie Carrington.	
Reading, "The Princess"	Rosetti
Violin, "Fantasie Caprice"	Mrs. A. T. Gavin.
Henry Eichheim.	Vieuxtemps
Vocal duet, "Quis est Homo" ("Stabat Mater")	Rossini
Misses Grace E. Jones and Clara Falk.	
Piano, concerto, D minor.	Mendelssohn
Miss Mathilda Stumpf.	
Vocal quartet, "The Bugle Call."	Taylor Brothers Quartet.

A high degree of excellence was maintained in the perform-

ances, which were uniformly well rendered. The Chicago Musical College is having the most prosperous season it has enjoyed during its entire career of nearly a quarter of a century, and it maintains its supremacy as the leading musical institution in the West.

Otto Hegner's farewell concert in America will take place next Wednesday evening at Steinway Hall. Miss De Vere and Messrs. Victor Herbert and F. O. Dulcken will assist.

Rochester's well-known pianist and composer, Mr. Edgar H. Sherwood, has projected a grand choral and orchestral concert, to take place May 19. The proceeds are to go to the M. T. N. A. fund. The laudable purpose of this concert should insure for it an overwhelming success.

Frank G. Dossert, organist of St. Stephen's R. C. Church, gave an excellent program Easter Sunday morning. Toccata in F, Bach (Essl's orchestration and organ added); mass in C, Beethoven; "Sanctus and Benedictus," H. H. Husse; offertory, Bach; Hallelujah chorus, Händel. Miss Mary Dunn was the soprano soloist.

A popular concert was given last Sunday night at the Casino, by members of Mr. Abbey's Italian Opera Company. Misses Pettigiani, Bauermeister, Fabbri and Messrs. Vicini, Zardo, Carbone, Novara and Guille participated. The musical event of the evening was the singing of "Di Quella Pira" by Mr. Guille, and that of Miss Fabbri in "Nobil Signor" and the "Mignon" gavot. The orchestra played under Mr. Arditi's skillful baton. Encores and floral offerings were in abundance.

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The publication of French translations of Count Tolstoi's remarkable novel, "The Kreutzer Sonata," was commenced in the Paris "Figaro" on Wednesday a fortnight ago. A German translation of the work has already appeared, and Italian and Spanish versions are in active preparation.

The coming London musical season is expected by the London "Figaro" to assume the following proportions: "After Easter the summer concerts will gradually commence. The Young People's Orchestral Concerts are fixed to begin on the 16th inst.; on the 22d Mr. Frederick Lamond will give his first recital, and on May 12 the Richter concerts will begin. The Royal Italian Opera season will not start until May 19."

The Philharmonic Society. THE sixth and last concert of the yearly series of half a dozen concerts by our Philharmonic Society brought to a close on last Saturday night one of the most successful of the forty-eight seasons of the existence of this famous body of musicians. The great Metropolitan Opera House was crowded with eager listeners, and both at the public rehearsal of the previous afternoon and at the concert proper the closest attention and the sincerest musical enjoyment prevailed, the public giving vent to their feelings at the close of the concert by prolonged applause and a hearty recall of Theodore Thomas.

The program for this concert was nothing if not classical. It opened with the "Sinfonia" in G from Bach's "Christmas Oratorio," in the Franz orchestration, followed by the same master's great F minor sonata for violin and piano, in the fine garb of Theodore Thomas' orchestration. The latter is the decidedly best work ever done by our foremost conductor, and evinces as much skill and reverence of spirit as excellent taste and effectiveness.

The Metropolitan Musical Society, probably in consideration of the circumstance that they lent their services for the performance of the ninth symphony, were allowed to sing two *a capella* part songs, Orlando Lassus' "Matona, Lovely Maiden" (given here several times before by the same society) and Mendelssohn's "The Wood Minstrels." They did this very well under the direction of their conductor, Wm. R. Chapman.

The program and season closed most appropriately with Beethoven's immortal ninth symphony. It was by all odds one of the very best performances, technically as well as conceptionally, of the great and difficult work we ever heard. The only exception that must be taken is to Mr. Thomas' tempo of the adagio, which he conducted in more than doubly slow time. Beethoven's metronome mark for this movement is sixty quarter beats to the minute, while Mr. Thomas took it at twenty-six, which made it drag unmercifully.

Technically the playing of the orchestra was absolutely flawless, and the difficult choral portions of the last movement were admirably sung by the aforementioned choral organization, barring a too early entrance of the sopranos in the very closing bars of the symphony.

The soloists were Misses Clemence DeVere and Emily Winant, and Messrs. William H. Rieger and Max Treumann, who did full justice to their difficult and not over grateful task, more especially the first and last mentioned. Treumann's voice was sonorous, and his phrasing and delivery of the recitative highly intelligent and musicianly.



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The Handel and Haydn Festival and the German Opera in Boston.

BOSTON, April 11.

BOOSTON is more musically inclined than ever before, and not only has Music Hall been crowded to the doors during the Händel and Haydn concerts, but the German Opera Company, too, have had no cause to complain of lack of either patronage or enthusiasm. Of course the occurrence of the two events simultaneously caused the critics to attempt ubiquity, and I will not attempt to describe the amount of pedestrianism done between the Music Hall and the Boston Theatre (for in Boston the musical reviewers do not keep their own carriages and coachmen), but will give proper precedence to the festival of our great Oratorio Society, as far as I heard it. Without unseemly vaunting it may be said that we are as far ahead of other American cities in the sacred school as New York is in advance of us in operatic matters. The Händel and Haydn Festival (the seventy-fifth anniversary of the foundation of the society) began with a performance of "Elijah" before the largest audience I have ever seen in Music Hall. Hundreds of persons were turned from the doors unable to obtain even standing room. The extreme radicals may disdain Mendelssohn as much as they please, and may stigmatize "Elijah" as "a parlor oratorio," but the great public will still throng to hear it when it is well given and will still become enthusiastic over the dramatic "Thanks be to God" and the mellifluous "O, rest in the Lord."

The performance opened well. The overture, with its dark string phrases and its clarinet work in chalumeau register, was well given by the Boston Symphony Orchestra, and the first chorus, "Help, Lord," was sung with power. The soprano voices, however, seemed rather thin and dry, as if they had been overrehearsed, and did not balance well against the other parts. Per contra, the tenors sang with inspiring boldness and power. The choruses to "Baal" were full of dramatic force, and "Thanks be to God" was excellent both in its vocal and instrumental parts.

The soloists were generally adequate. Lilli Lehmann gave "Hear ye, Israel," with majestic power, and I certainly approve of the contrasts of tempo which she used in the second part of this air. Miss Poole was unsatisfactory. She sang with a coldness that froze up everything in her part. "O, rest in the Lord," is certainly the most expressive alto solo that the master ever created, but it was sung in a manner that even the enthusiastic audience could not sanction, and passed unapplauded a specimen of iced Mendelssohn. Mr. Ludwig was "Elijah," and gave much dramatic fervor to the part. His voice was sometimes disagreeable in quality, as if he were overforcing it; but he was applauded to the echo, although he was so unequal. Nevertheless dramatic power counts for a great deal in so graphic a part as this, and the effort may be chronicled as a success. Mr. Edward Lloyd did not do himself justice at this concert, for he was throaty, and used the portamento as a route to all his high notes, but in "Then shall the righteous" he began to "shine forth."

Most perfect was the concerted solo music, for such singers as Mrs. Walker, Mrs. Wyman and Messrs. Johnson and Clark assisted. The double quartet "For he shall give his angels" was excellent, and the trio "Lift thine eyes" was sung better than I have heard it given. It was a pity that the part of the "Youth" was not given by a treble voice, since even Lilli Lehmann could not make a success of this ancient meteorological bureau. The second concert of the festival gave the first two parts of the Christmas oratorio (that work where Bach starts out in D major and proves his devotion to musical form by returning to that key two weeks later!) a couple ofarias from the "Creation" and a new cantata by J. C. D. Parker. The chorales of the first work were well sung, although the sopranos were still not a perfect counterpoise to the other parts. The very difficult "Glory to God" was very well given, however, and did credit to the training of Carl Zerrahn, the veteran conductor.

Mr. Lloyd in this work showed himself to be a great artist in the greatest school. His phrasing was a model to study, for he did not mince up the roulades by breathing anywhere and everywhere in them as so many native singers do. His singing of "In native worth" was a triumph, and the audience fairly rose at him at its close. Lillian Nordica sang "On mighty pens" (not a tribute to the power of the press) with equal success, her floriture being amazingly delicate and clear. Miss Emily Winant was also in good voice, and had won much applause in the exquisitely tender "Slumber Beloved," one of the very sweetest of all Bach's airs, and everyone was in a good mood to listen to the new cantata. I must not forget to chronicle the success of the "Pastoral Symphony," in which there were two English horns, as the composer demands, and the veteran De Ribas blew the second one, and the tempo, balance and phrasing were all commendable. I think it would be a wiser plan to drop the word "symphony" in this connection, and call the number simply "pastorale," for few, except musical antiquaries, know the old-fashioned pre-Haydnite use of the word.

When Mr. Parker stepped on the conductor's stand to lead his work he received an ovation which must have

assured him that he occupies a warm place in the Bostonian heart. Mr. Parker is one of the pioneers of native art, and his efforts to advance it entitle him to the most distinguished consideration. But the cantata of "St. John" may be judged solely upon its merits, and will still receive a good position in the répertoire. At the very beginning it is impressive in a novel manner. In the treatment of such subjects one expects many connecting links of recitative, given generally by the tenor, in the character of either "narrator" or "Evangelist," but in this work a new departure has been made by giving such passages to the chorus in unison chanting phrases, while melodious sub-themes appear in the orchestra as accompaniment. This has an indescribably majestic dignity, and will undoubtedly be employed by other composers. There is a skillful fugato in the first chorus at the words "That saith unto Zion," but the finest effect of this kind is found in the later chorus, "And they shall reign," which is a masterly fugue, and was finely sung also.

Strange to say, the composer goes into the opposite extreme in other parts of the work. The alto solo "Eye hath not seen" (beautifully sung by Miss Winant) is reminiscent of Mendelssohn in its sweetness, and the duet, "There shall be no more curse," goes even further in the sugary direction, and not even "Guarda che bianca Luna" could be more saccharine. A quartet beginning *a capella*—"Now are we the sons of God"—strikes the happy medium, and is a good specimen of the musicianly leading of the voices and melodic grace. There was just a little slip in the bass part here, but it was only momentary. And this leads me to add that I had almost omitted to mention the splendid quality of Mr. Myron Whitney's singing. His voice was under perfect control, and his intonation always exact. It will be a long time yet before this basso is to be placed on the retired list. Gounod's rather poor but popular work, "The Redemption," in which the promise of the Atonement is made in an agreeable polka theme, and in which the composer gives a vulgar march because he thinks that the ancient Jews deserved it (a theory against every principle of true art), was given at the third concert, but as "Lohengrin" was being presented at the Boston Theatre I chose a good work weakly rendered in preference to a weak one well given.

The Metropolitan Opera Company was well patronized that night, festival or no festival. To be sure the troupe was minus its best tenor, half of its orchestra, its conductor and a few other adjuncts, but these trifles make no difference in Boston, where we are emphatically rustic in matters operatic. In "Tannhäuser" the chorus and orchestra were something to be remembered—and avoided. The pilgrims sang as if they were musical ascetics and mortified the flesh and spirit by singing as much out of tune as possible. But Lehmann and Reichmann made amends, and I find Kalisch greatly improved in singing, although his stage action still suggests a soldier on parade. "Norma" drew a small house, but was finely sung, and the enthusiasm was constant. In "Lohengrin" the chief fault was that "Elsa" seemed far more sheepish than lamb-like, and her tremolo was suggestive of ague.

"Die Meistersinger" was unexpectedly good and drew an overwhelming audience. Walter Damrosch has evidently studied the effects conscientiously, and if I cannot speak of the directing as an achievement it was at least a good promise. It began badly in the orchestra, and the prelude was almost ruined, and in the first act the accompaniment frequently drowned out the singers. But in the later portions of the work matters began to mend, and the enthusiasm of the singers carried the work to success in spite of a little irregularity of the accompaniments at times.

The beautiful quintet was well sung. Kalisch gave the dream song excellently, Fischer was at his very best as "Hans Sachs," Arden was very successful as "Beckmesser," but the remainder of the cast was only mediocre. All in all, the opera, if not comparable to last year's performances, and if not at all on a Bayreuthian level, was yet so intelligently given that one was inclined to take the intention for the fulfillment in the weaker portions and revel in the well performed parts. "Die Meistersinger" is in my estimation the greatest opera ever composed, and contains material enough to dilute into six average operas. There were therefore plums enough in the dish to make it very palatable, even if there were a few faults in the serving.

LOUIS C. ELSON.

The latest invention of musical Germany is a mechanical conductor, a figure which beats the time with mathematical accuracy at any tempo that may be desired. But is not this a rather superfluous invention? We have conductors among us already who can do this, and, unhappily, nothing else.

Miss Marie G. Luksch, the well-known singer and vocal instructor, gave a soirée musicale last Monday evening, at Steinway Hall, assisted by Mrs. Zerline Held, Miss Emma Scharmann, her pupils and Mrs. Adolphine Kallurtz, pianist; Sam Franko, violinist, and Max Liebling. Max Spicker's "The Young Savoyard," sung by Miss Scharmann, and accompanied by the composer, was one of the features of the concert.

Italian Opera.

TUESDAY evening of last week "Faust" was given at the Metropolitan Opera House with the following cast:

"Margherita".....	Mrs. Albani
"Siebel".....	Mrs. Synderberg
"Marta".....	Mrs. Bauermeister
"Mefistofele".....	Mr. Castelmary
"Valentino".....	Mr. Del Puente
"Wagner".....	Mr. De Vaschetti
"Faust".....	Mr. Ravelli

It was an "off" night in more senses than one, for deviations from the key were of frequent occurrence, and the offenders occupied high positions in the cast. Albani made an uninteresting "Margherita," dragging the numbers allotted to her frequently. The "Devil" was too burly and forced his voice continually. "Siebel" looked pretty and sang harshly, and even that most reliable artist Del Puente was not in good form.

Ravelli achieved great success in the third act, his sympathetic voice winning for him applause from a beggarly house. If "Faust" had been presented by the German Opera as it was on this occasion there would have been a perfect howl raised by the Italian faction. Italian singers, like their Teutonic brothers, sometimes sing out of tune.

For Wednesday night "Linda di Chamounix" had been announced, with Patti in the title rôle, but the ex-diva was suffering from a temporary indisposition or a fit of the sulks, or both, and the opera was not given. The same state of affairs prevailed for the Saturday matinée when Patti was to have appeared in "Traviata," but the performance never took place. The money for tickets was, of course, refunded at the box office, but those who had bought of the speculators at an advanced rate lost the amount of premium that had been extorted from them. It served them right, for if the public would once for all refuse to patronize the speculators the nuisance would die out by itself.

On Friday night "L'Africaine" was performed before a small audience. Highly artistic work was done by Mrs. Nordica and Miss Pettigiani, both of whom displayed the true art of singing. "Vasco de Gama" was sung by Ravelli, who made a most sincere and earnest effort, but his voice on that evening sounded rather thin and tired. Zardo was a respectable "Nelusco," and Messrs. Novara and Castelmary did their best, but sang flat nearly all through the opera. Some of the ensemble numbers were sung very well, correctly and pleasingly, and the orchestra, under Sapiro, did their very best.

"Faust" was repeated on Saturday afternoon. On Monday night of this week Patti had so far recovered that she could appear in Gounod's "Romeo and Juliet," which charming work has not been heard here since the palmy days of Mapleson. The house was a good one, but not by any means as large as might have been expected. Patti was in no worse voice than she has been all along through the season, and she acted with taste and discretion. Her arietta in the first act she sang transposed down a whole tone (from G to F), and had to repeat it on enthusiastic *da capo* demand, whereupon Ravelli, who sang the part of "Romeo" well, could not dispense with having his cavatina in the second act transposed down a semitone (from B natural to B flat) and also to repeat it. And last, but not least, Mrs. Fabbri sang her *Lied* in the third act transposed down a whole tone (from F to E flat), and she was also forced to yield to an encore demand.

Del Puente was an excellent "Mercutio," and he sang the difficult "Queen Mab" ballad of the first act with a great deal of nice shading, good technic and good expression. The rest of the cast was barely more than satisfactory. Chorus and orchestra, however, did well, and the performance under Mr. Sapiro's direction was, on the whole, a very smooth one. A memorable circumstance connected with the performance was that Patti wisely refused to comply with the "Home, Sweet Home" demand, and the public had to be satisfied without the chestnut.

Last night "Rigoletto" was on the house bill. To-night Patti will appear in "The Barber of Seville." On Friday night "Les Huguenots" will be given, while at the Saturday matinée "Lucia di Lammermoor" will be repeated with, of course, Patti in the title rôle.

Two Jewish melodies were utilized by the bandmaster of the Royal Marine Light Infantry by desire of the Princess Beatrice in the tableaux of "Esther before Ahasuerus" and "Esther's Coronation" at the recent royal tableaux vivants at Osborne. Mr. Henry Lazarus, well known in connection with synagogue music, supplied the two tunes, which were the "Zigdal," used at the new year and the rejoicing of the law, and the "Hodu" for the new moon, by the Jewish composer Mombach, which the Queen has since, it is said, had arranged as a "Kyrie" for the services at St. George's Chapel, Windsor. — London "Figaro."

Boieldieu's charming, albeit almost forgotten, operetta, "The Caliph of Bagdad," the overture to which was at one time the delight of youthful pianists throughout the musical world, has just been revived at the Breslau Stadt Theatre, where it was well received.

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WHILE Washington, D. C., can boast of some elegant church edifices having fine organs built by reputable factories, yet we can cite a case in which a church organ figures conspicuously, not only as a specimen of decidedly inferior workmanship of an inexperienced, self-confident builder, but it stands as a monument of folly, "sacred to the memory of" the wisdom and judgment of the contracting parties. It is rather astonishing that a young man of perhaps no factory or apprentice experience in building such a formidable instrument as a church organ should undertake contracts to build for churches; but still more surprising that a body of apparently intelligent men comprising a church board or council should allow themselves to be induced to receive into their church such an eccentric production as the above mentioned instrument.

The church in which it is in use is centrally located and handsomely furnished; the case of the organ matches the furniture, and while it is quite an attractive looking instrument and conspicuously placed back of the pulpit, these are the only advantages it possesses, for it is sadly deficient in other respects, and decidedly lacks the judgment of a reputable and experienced builder in its construction. Like an ornamented but spoiled egg, it may be handsome in appearance, but still "a bad egg."

The organ has two manuals, about twenty-four stops and two octave pedals, also a number of combination couplers, is worked by a water motor started by a hand crank in front of the organ to the left of the keyboard, and requires an apparently endless turn of the crank to put the machinery in motion. The objectionable noise produced by the internal arrangements must either be endured during the delivery of the sermon or the attention of the congregation

diverted by the rewinding of the hand crank in order to stop the machinery. This is in itself a serious objection, but not the only one. Owing to some deficiency in the construction, the organ has on several occasions stopped dead still during divine service, refusing to give forth a sound.

When the full capacity of the instrument is being used the internal noises are fearful, giving one the impression of a caged mule kicking for deliverance, and recently two young ladies, while engaged in their weekly practice, actually became frightened at the sounds and hastened out of the church, saying there was surely "something inside of the organ tearing things to pieces!" (As this happened during the reign of la grippe, perhaps the poor thing had caught the fashionable malady and was therefore a little more noisy than usual.) When the combination couplers are used with reasonable effort, the result is a combination of hideous sounds. The voicing of the pipes and the scale of the various stops clearly lead one to believe that a cobbler has been employed as workman, and give every evidence that it would be much to the credit of the enterprising builder to serve a term of apprenticeship before taking further contracts for that class of work.

Owing to the fact that the builder has overlooked the possible necessity for tuning and repairing, there is no provision made for entering the instrument, and in order to reach the pipes it is necessary to climb over the organ. Anything more clumsy and defective than this piece of mechanism it is impossible to imagine, and yet the parties who contracted for this organ, in order to justify their unwise action, claim that the builder is a genius. Perhaps this may account for the eccentricities of this extraordinary instrument. If this offspring of genius were a living creature it would undoubtedly be called a freak of nature; as it lacks

the "vital spark" (and a good many other desirable qualities) it can only be called a freak of genius.

We may mention that this organ has occupied its present position for about a year, during the greater portion of which time the builder has acted in the capacity of organist, which was a wise proceeding on his part, as he was thereby enabled to cover up the defects which would otherwise have made themselves more conspicuous than they did during that period. He retained the position until the period of his obligation to keep the instrument in order had nearly expired, and the next organist who took the unenviable position, not being interested, pecuniarily or otherwise, in keeping in the background the many deficiencies and faulty construction of this peculiar wind instrument, made no effort to do so, but brought them out prominently and called the attention of the church council—the contracting parties—to the fact that they had been imposed upon.

They, no doubt feeling their responsibility irksome, endeavored to shirk it by taking sides with the builder, who, to cover his own deficiencies, opined that the organist—one whose ability is noted in musical circles—did not understand the organ. It is an outrage upon the musical profession that an inexperienced, self constituted builder should impose on the public in such a manner, and endeavor to conceal his ignorance and inability by undertaking to shift the blame upon a thoroughly competent organist. We understand that this organ is a memorial gift to the church. We respectfully suggest that future donors of organs will do well to insist upon having the opinion of first-class musicians, instead of allowing such a contract to be made by persons who are not competent to judge in such matters, as it is a great pity for money donated for such a purpose to be so totally misapplied as in this case.

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German Liederkranz.

BANQUET OF THE VETERANS.

LAST Saturday evening those veterans of the great Liederkranz Society who could show an uninterrupted membership of over twenty years assembled in the rehearsal room for a reunion. Mr. Julius Hoffmann, the president, greeted the members in a humorous, witty speech, and when some twenty of the gray bearded veterans, led by Mr. Paur, the honorary conductor, sang several choruses with youthful fire and effect, Mr. Oswald Ottendorfer rose and in a heartfelt, effective speech contended that the veterans of the Liederkranz verily had discovered the art of rejuvenating age.

Mr. Richard H. Adams in well chosen words reminded the assemblage how, since their last banquet, several noble, good men had died, among them Mr. Louis Kaemmerer, Charles Hauselt and Judge Charles J. Nehrbas. At Mr. Adams' request all present rose from their seats in honor of the departed faithful comrades.

Mr. Sigfried Gruner, ex-president of the Cotton Exchange, in a telling speech rejoiced that their ex-president, Mr. Oswald Ottendorfer, was among them. A perfect ovation was given the latter, and the whole audience rose to their feet and sang "Hoch soll er leben."

The most interesting episode, however, took place when Mr. William Steinway gave a humorous account of his personal reminiscences and the unwritten history of the Liederkranz for the past forty years. The society was founded January 9, 1847, and Mr. Steinway said that when he, a boy of fourteen years, was taken by his late brother Charles to the Liederkranz in June, 1850, he never dreamt that a few years afterward would find him the society's principal tenor, and subsequently a dozen times its president. Mr. Steinway gave a brief review of the principal occurrences and chief events of the last forty years, keeping his listeners almost constantly in a roar, and again and again astonishing the older members by the unerring accuracy of his memory regarding persons, occurrences and dates.

Great enthusiasm was evoked when Mr. Steinway pointed to a well preserved bust of Dr. Herman E. Ludwig, the first president of the Liederkranz from 1847 to the day of his death in 1856, which bust had that day been presented to the society by Mr. Herman Funke, of the firm of Herman Boker & Co., also one of the founders of the Liederkranz.

There was also present Mr. William Wander, of Hartford, Conn., one of the founders of the society, and from 1847 to 1851, when he removed to Hartford, the leading tenor thereof. Though sixty-five years old, Mr. Wander still possesses a fine tenor voice, and when he, with his friend Mr. Merkleim, of Hartford, the first secretary, in 1847, of the Liederkranz, as first and second tenor, with Mr. Jacob Kaemmerer and Adam Keller as bassos, sang Conradin Kreutzer's celebrated quartet, "This is the Lord's Own Day," the enthusiasm of the veterans almost knew no bounds. It was late at night, or rather early in the morning, when this most enjoyable reunion came to a close.

Isabella Home.

THIS benevolent institution was founded by Mr. and Mrs. Oswald Ottendorfer in 1875, in memory of their beloved daughter Isabella, who died in the year 1874. For the past two years Mr. Ottendorfer has been busily engaged in erecting, at a cost of more than \$300,000, a grand edifice on a large plot of ground, 190th-st. and Tenth-ave., donated by Mrs. Anna Woerishoffer, the youngest daughter of Mrs. Ottendorfer, and several months ago more than one hundred aged men and women occupied this magnificent asylum, to pass the remainder of their life in peace and comparative comfort.

Last Sunday a most interesting event occurred at the Isabella Heimath, viz., the annual services in memory of its noble patroness, Mrs. Oswald Ottendorfer, who died in April, 1884. Mr. Ottendorfer, Mr. Julius Brunn and the Rev. C. D. F. Steinführer made fitting, eloquent addresses, a number of the members of the Williamsburgh Sängerbund sang several choruses, and Mrs. Gerster, wife of Dr. Gerster, played several solos very finely upon the splendid Steinway grand, donated by Steinway & Sons to this institution.

Three ladies of the Liederkranz contributed songs, being accompanied by Mr. F. Q. Dulcken in his usual masterly style on the piano.

Mrs. Emil Unger, with her rich mezzo soprano voice, sang with great perfection Ferd. Hiller's "Prayer" and "Now Thou Art Mine," by Meyer Helmund. Miss Marie Maurer, a young rising contralto, greatly pleased the audience by her fine rendition of "Fatima," by C. M. Weber, and "Allelizeelen" (All Souls), by Lassen. Miss Henriette F. Kaemmerer (niece of the late Mr. Louis Kaemmerer, of George Steck & Co.) sang Bradsky's "Thou Art My All" and Bohm's "Uebers Jahr" (A Year From Now) with fine effect. This young lady (who, like Miss Maurer, is a pupil of Mr. Reinhold L. Herman, conductor of the German Liederkranz) possesses a most beautiful high soprano voice, pure and sympathetic, which she handles with fine skill. She will prove a very desirable accession to our concert artists.

The program was listened to throughout with great delight, not only by the aged inmates of the Isabella Home, but by a number of well-known prominent citizens and their ladies, among whom we noticed Mr. Andrew H. Green, Mr. and Mrs. Adolph Kuthoff, Mr. and Mrs. Wm. Steinway, Mr. and Mrs. Van der Emde, &c. After the services were over a collation was served and the guests inspected the magnificent establishment and its perfect appointments. Besides the colossal sum of money spent by Mr. Ottendorfer on this noble monument of true charity and benevolence, that gentleman has been for years indefatigable in planning and watching every detail of its management conducive to the health and happiness of his aged protégés.

The Gounod Society.

THE Gounod Choral Society tendered a testimonial concert to their conductor, Mr. William Edward Mulligan, at Chickering Hall, on Tuesday night of last week. It proved to be a most enjoyable and successful affair. Mr. Mulligan opened the program with the excellently performed organ fantasia in F on Luther's hymn, "A Stronghold Sure," by Shellenburg. Then Mr. W. H. Rieger, the tenor, sang two pretty songs, "Thou art so like a flower," and "In the East," by Mr. Mulligan, of which the latter was encored. Next, Mr. Victor Herbert, the best of the New York celloists, was heard in three solo numbers for his favorite instrument, viz., Bach's "Sarabande" in D, Schubert's Moment Musical in G minor, and Popper's mazurka in the same key. He was, of course, duly applauded. Mrs. A. M. Jones sang the now somewhat hackneyed (it was sung innumerable times last winter) aria from Saint-Saëns' "Samson and Delilah," and a solo quartet of ladies of the Gounod Society (Mrs. Salvotti, O'Donnell, Le Clair, Mulligan and Miss Lawler) gave a nice interpretation of Rossini's part song "La Carita."

The pieces de résistance, however, were two new cantatas written for and dedicated to the Gounod Society by Martin Roeder. They consist of a "Hymn of Apollo" and "Hymn of Pan" to words from Shelley, and are among the most happy efforts of the talented and rising young composer, whose oratorio, "Mary Magdalene," was last year performed here also by the Gounod Society. Roeder shows in these short cantatas most fluent and happy inventive faculties with a charm and originality all his own, and a skill in the workmanship and handling of thematic material which, though modern in harmonization and spirit, is of almost classical strictness and severity. Moreover, he is a perfect master of form. These cantatas, which were heard on this occasion with the accompaniment arranged for piano (Victor Herbert) and organ (S. B. Whitely), should next season be given with full orchestral accompaniment, as Martin Roeder's instrumentation is as charming as it is effective.

Communication from Mr. Jackson.

Editors Musical Courier:

TWO or three weeks ago I took the trouble to write to the editors of the "American Musician," asking them to correct a false statement contained in one of their issues, to the effect that I had promised to write a letter—presumably to them—asserting that a well-known critic had asked me to boycott Dr. Ritter's lectures. To my surprise the letter has not been published. I wish to say that such a refusal is dastardly, and that the men who refuse to make the correction refrain from showing the instincts of gentlemen. If, further, any matter that should have been my own or an office secret was revealed, I can only say that whatever I said was said in jest and laughter rather than in earnest; for I simply looked upon the feud between Mr. Schwab and Mr. Krehbiel as a ridiculously merry war, from which no harm could ensue, except bitter passing personalities. I had myself been so often the object of petty hostilities that I had perhaps forgotten that anybody could be seriously injured by them. It is due to Mr. Krehbiel to say what he well knows, that he did not aim his remarks at me; but I must say that when a critic ventures to call the editor of a great daily paper a moral leper and an intellectual inanity he himself brings down the vials of just wrath upon himself.

Mr. Krehbiel has been very fond of throwing indiscriminate remarks into his criticisms about the ignorance and incompetency of others who are intellectually his equals and musically as gifted, and I cannot sympathize with him now that he gets a good dose of his own peculiar medicine.

However, the quarrel ought to have cleared the air like when "Donner" calls down the thunder clouds in the last act of "Rheingold," previous to the revelation of that beautiful rainbow of peace.

JOHN P. JACKSON.

—Edgar Strakosch obtained last Monday in the City Court a verdict, before Judge Ehrlich, of \$1,187.25 against Carl Strakosch, by default. It was claimed by the plaintiff that in January, 1880, he was engaged by Carl Strakosch as business manager for the season of his opera company at a salary of \$75 per week, and that he was discharged at the end of eleven weeks. The verdict was for the balance of salary claimed.

FOREIGN NOTES.

—Robert Strakosch is said now to be directing the continental tours of Sophie Menter, the great pianist.

—Berlioz's "Beatrice and Benedict," with the recitations by Felix Mottl, was recently given for the first time at the Vienna Court Opera House, and achieved success.

—Bernard Stavenhagen has been chosen as solo pianist for the great Netherlandish music festival at Düsseldorf on May 25, 26 and 27. He will then return to England to fulfill his engagements there.

—The name of the great tenor Gayarre will not soon be forgotten in Spain. A new theatre is about to be inaugurated at Barcelona, which will be called the Theatre Gayarre; while next month another, bearing the same name, will be opened at Las Palmas, in the Canary Isles.

—The great Flemish composer Pierre Benoit conducted in person the incidental music he has composed to the drama "Charlotte Corday" at the London Philharmonic concert a fortnight ago. It was received with success. The overture from the same work was recently produced here by Mr. Frank Van der Stucken at a concert of the Arion.

—The Italian opera season at Kroll's Theatre, Berlin, was opened last Sunday, the 6th inst., with a performance of "Traviata." Among the personnel engaged for this stage is a negro contralto by the name of Laranah Aldridge, who is to make her appearance as "Azucena" in "Il Trovatore." She is a daughter of the colored tragedian Ira Aldridge, who appeared on the Continent in "Othello" and "Macbeth."

—Exit German opera from St. Petersburg, where the court has for many years patronized and supported it. The theatre definitely closes on May 1. This is, of course, a direct result of national antipathy; but even those who can understand the anti-German feeling in Russia must regret that it finds expression in the domain of music. In this matter the Muscovites might pattern themselves upon the Teutons, who clearly distinguish between France and French art.

—A society in the course of formation in Paris is to be called "La Société des Grandes Auditions Musicales de France." Its promoters are Gounod, Reyer, Saint-Saëns, Godard and Massenet.

The object of the society is to afford native musical talent an opportunity to assert itself, to produce French works in France and to introduce to Parisians the operas of their countrymen, of which they practically know nothing but by fame, as in the case of the majority of the operas of Berlioz.

Five or six performances of each work selected will be given, and as many new works will be produced as the resources of the society will admit of. The society will not have to go to the expense of hiring a theatre, for a hall well adapted for the purpose has been offered by one of the directors. The society has already taken shape sufficiently to justify the announcement that "Beatrice et Béatrice," Berlioz's two act opera, which has never been played in its entirety in France, will be introduced early in June under the direction of Mr. Lamoureux and with the aid of his orchestra.

Erie Correspondence.

ERIE, Pa., April 9, 1890.

THE course of entertainments given under the auspices of Clark's College was brought to a close on the 4th inst. by a concert given by the Kellogg Concert Company. The Listemann Club, of Boston, were booked for a concert in this course, but failed to keep their engagement, and so the Kellogg Company were substituted.

This was advertised to be the best concert ever given in Erie, but proved to be about the worst. Professional whistlers, like Kellogg, may be able to gratify the curiosity of a certain few, but musical people do not want to be bored with such nonsense. The pianist was on a par with the rest. Such piano pounding is (fortunately) seldom heard anywhere. The other members of the troupe should be charitably passed by in silence. When it is again announced that the "great Kellogg" is coming our people will want to know "which great Kellogg?"

Last evening (Tuesday) Miss Neally Stevens gave a piano recital at the Tabernacle, which was a great success in every way—a success of which any artist might feel proud. Miss Stevens was greeted by the largest audience ever gathered in Erie on a similar occasion, almost the entire wealth and culture of the city being present, and this is saying much, for nearly all the prominent pianists have been heard here by large audiences.

Her success was assured from the first number—the difficult toccata and fugue, Bach-Tausig—for she played herself into the hearts of her hearers at once and held them spellbound to the end of a long and interesting program. Her technic is really great, her phrasing clear and intelligent, while she seems to have gained breadth of style and sonority of tone. Added to these admirable qualities she plays with a dash and abandon that strongly remind one of Carreño. Altogether, the young artist is one of the most attractive pianists on the concert stage to-day, and the thanks of our musical people are due to our local pianist, Mr. G. W. Hunt, for affording us this musical treat. Were it not for his enterprise we should not often hear concerts of a high class here at home.

After the concert a reception was given in honor of Miss Stevens by some of our most prominent society people, which was really one of the events of the season.

Mr. John Marquardt, the violinist, of Cleveland, recently paid Erie friends a visit, when a musical party was given in his honor. By his artistic playing and friendly manner he made numerous friends who will always extend to him a broad welcome.

WOTAN.



THE MUSIC TRADE.



The Musical Courier.

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FROM an exchange we clip the following:

The Minneapolis "Journal" printed an editorial a few days ago on local trade journalism, and in referring to the trade papers in general it said: "These papers publish either technical information or fuller and more accurate news than it is possible for the daily newspaper, with multitudinous subjects to handle, to give space to. Their relation to the trade is reciprocal. They play a more or less important part in centring the different interests and advancing their material welfare." The trade paper is becoming more and more a power in business circles, for they are the only source from which business men can acquire information relating particularly to their trade interests. The country merchant reads the trade paper more than he did five years ago, and the improvements made during that time in the papers themselves make it more to his interest to do so. The general matter in the trade paper often saves him money because of timely suggestions made. The advertisements are a useful source of information to the country dealer, because the jobbers and manufacturers are making advertising the medium of making business announcements to the trade.

All of which is very true when a trade paper is conducted by respectable and responsible men who possess technical knowledge of the subjects they are called upon to treat professionally, and by men who have sufficient financial standing to make them independent of concerns and elements whose methods of doing business are detrimental to the best interests of the trade at large. Such a paper is THE MUSICAL COURIER. But by the same token that an independent and well conducted trade paper is a power for good in any trade, a paper that depends from week to week upon some special article to bring out its issue, that is edited by men absolutely ignorant of the con-

struction of the article of which they write, that is willing to "boom" all alike—good or bad, legitimate or fraudulent—such a paper is a menace to the best interests of the trade at large. Such papers are published in the music trade, and the sooner they die their natural death the better it will be for all concerned.

WE must beg the indulgence of our visitors and callers generally on account of the temporary condition coincident with a series of improvements now in progress. While walls are in process of demolition consequent upon the enlargement of our offices, we cannot give them the most inviting appearance. We expect to have the improvements completed by May 1, and our accommodations will be fully doubled. We occupied our present quarters in the fall of 1882, and have gradually absorbed more and more space in the building until now, after completion of improvements, we expect to have a series of rooms for general newspaper work as well adapted for the purpose as any in the city.

THE ONLY PAPER.

TO those who read the music trade papers it has been interesting to watch the antics of their editors during the past few weeks—since the agitation of the question of tariff on actions and pianos. We doubt if such papers as our contemporaries would be tolerated in any other trade in the world. Here comes along a great, important question like the tariff on actions—a matter affecting every person engaged in the piano trade from the retail purchaser of a piano back to the manufacturer; an effort is made surreptitiously to have the rate of duty raised on the actions alone and leave the pianos out—and what do our contemporaries do? The question represented to them simply an opportunity to make some extra money out of some extra advertising space and special articles. The principle involved in the matter seems never to have occurred to them, or if it did they were willing mildly to state it verbally and have it talked out of them for a consideration—in advance.

Of the many music trade papers but one took a positive, definite stand, based upon a knowledge of the business and a desire to see justice done to the entire trade, without an undue advantage being given to any one or any set of firms, and that paper was, of course, THE MUSICAL COURIER. THE MUSICAL COURIER alone came out and boldly said that the duty on pianos and on piano actions should be the same—that if an advance was made in one, it must, in the name of common sense, be made in the other.

So far as can be known at the present moment we have been successful in this position, and we know, from many conversations with members of the trade, that THE MUSICAL COURIER is additionally respected for being brave enough and bold enough and independent enough to take and maintain a sensible, logical position in this important controversy. That is what we always do; that is what we have done for years in the stencil fight, and that is what we always intend to do in the future. THE MUSICAL COURIER is not a wishy-washy advertising sheet that jumps week by week from one side to the other of a question—publishes puffs for one side in one week and the same puff for the other side in the next issue. The editors of this paper know whereof they speak: they have made the piano making industry and the collateral branches affecting it or affected by it a study, and they are qualified to speak an opinion on a subject of concern to the trade, and are qualified to fight it out on that opinion if it takes all summer or all winter or all whatever the present assortment of weather may be called. We have scored another victory in this discussion, and it won't be so very long before we shall have something to say about another scheme. Just swear by THE MUSICAL COURIER and you're sure to come out on top.

MUSICAL COURIER PLATFORM.

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No combination of action makers and music trade papers to give undue advantages to action makers. Equality in all branches of the music trade.

A WORKMAN'S RECOLLECTIONS.

LISBON, N. H., March 24, 1890.

STEINWAY! Yes, I heard of that name every day of my life for the last thirty years, because I was in the same business. I always entertained a high respect for that name, so last summer, as I was on my vacation and on my way through New York, I thought I would call on Mr. Steinway at his wareroom and have a social talk with him on the ever interesting subject of piano making. But knowing that he had no time to waste at his wareroom I hesitated about how to get an interview. I went into the counting room and asked if Mr. William Steinway was in; I was told he was. I asked to see him; I was asked what my business was; I said it was private.

"Well, send up your name," said the clerk; so I sent my name with the request to appoint an hour next day for an interview, and word came down that at 9 o'clock next morning I could see him. I was on hand at 9 o'clock next day and the clerk took me up to his room, where he dictates to the many thousands of dollars a day, and introduced me. He received me cordially and said right off, "What is your business, for I am very busy?" So I introduced my subject by asking him if I could sell him 1,000 maple tree pin blocks. He asked me if we tapped the trees. I said yes. "Well," said he, "I don't want tapped trees, it spoils the grain for my purpose." So I introduced the piano subject by saying that in 1855 I was in New York and I went into the Crystal Palace Fair building, and as I stood before a nice looking square piano he asked me if I would like to hear the piano. As I was then in the business I said I would like to hear it, and after he played a few airs I thanked him and left him. He said he was the maker.

From that day to this I gave him the head of the class, for we had nothing like it in Boston. It was an overstrung bass. Hallett & Cumston were the first to get out overstrung bass in Boston. I asked Mr. Steinway if he knew who was the inventor of the iron frame. He said Samuel Babcock, of Philadelphia. I said to him if he had time to spare I would tell him the whole story, and he said go on, and he took up his pencil and took notes of what I said. I went over the same ground as in one of your late issues, and he thanked me very much for this information, and after general conversation I thanked him for the indulgence to me to meet him and he took my name and address.

"Yes," says he, "you are of the old German stock by your name. Now if we are done," he said, "you have the privilege to visit all my different shops as often as you please," and he shook hands with me and bid me good bye and said to one of the clerks to take me about and introduce me to the other clerks about the wareroom building. So I went about with his help and had a pleasant visit to the greatest piano maker in the world. May he live long and well, for he is using his money he makes like the good steward!

Who will have his mantle in the future. But no one has a cleaner record than Steinway. He has not tried to gain the top of the ladder by being pushed up by any indirect way. He did not call upon any religion or politics or club, but succeeded by his own good judgment and a practical knowledge of the business. He dictated to every branch and regulated and overlooked his help.

H.

SOHMER

The Superiority of the "SOHMER" Pianos is recognized and acknowledged by the highest musical authorities, and the demand for them is as steadily increasing as their merits are becoming more extensively known.



SOHMER

Received First Medal of Merit and Diploma of Honor at Centennial Exhibition.

Superior to all others in tone, durability and finish. Have the indorsement of all leading artists.

SOHMER & CO., Manufacturers, 149 to 155 E. 14th St., New York.

NEW ENGLAND PIANOS.

Noted for their Fine Quality of Tone and Superior Finish.

CATALOGUES FREE. **NEW ENGLAND PIANO CO., 32 George St., Boston, Mass.**
NEW YORK WAREROOMS, 98 FIFTH AVENUE.

STERLING

UPRIGHTS IN LATEST STYLES



AND BEAUTIFUL DESIGNS

EVERY DEALER SHOULD EXAMINE THESE PIANOS AND GET PRICES.

THE STERLING CO.
FACTORIES AT DERBY, CONN.

PAUL G. MEHLIN & SONS,

MANUFACTURERS OF

GRAND AND UPRIGHT

Grand Pianos

Of the very Highest Grade.

Containing the following Patented Improvements
Patent Grand Plate, Grand Fall Board, Piano
Muffler, Harmonic Scale,
Bessemer Steel Action Frame, Endwood Bridge,
Touch Regulator, Finger Guard and
IMPROVED CYLINDER TOP.

FACTORY AND WAREROOMS:

461, 463, 465, 467 West 40th Street, cor. Tenth Avenue, New York.



WEGMAN & CO.,

Piano Manufacturers.

ALL our Instruments contain the full Iron Frame with the Patent Tuning Pin. The greatest invention of the age; any radical changes in the climate, heat or dampness cannot affect the standing in tune of our instruments and therefore we challenge the world that ours will excel any other.

AUBURN, N. Y.

STRAUCH BROS.,

MANUFACTURERS OF
GRAND, SQUARE AND UPRIGHT

PIANO ACTIONS,

22, 24, 26, 28 and 30 Tenth Ave. and 57 Little W. 12th and 454 W. 13th Sts.
NEW YORK.

THE VOCALION ORGAN.

The Most Important and Beautiful Invention in the Musical World of the Nineteenth Century.

The Music Trade and Profession are invited to hear and inspect this charming instrument as now manufactured at WORCESTER, MASS., and TORONTO, CANADA.

TRADE SUPPLIED!

AGENTS PROTECTED!

BUSINESS ACTIVE!

FOR AGENCY, CATALOGUES AND PRICES ADDRESS

MASON & RISCH,
Worcester, Mass., or Toronto, Canada; or

J. W. CURRIER, 18 East 17th Street, New York.

LADIES! ATTENTION!

The best face and nursery powders made, and guaranteed to be free from lead, zinc, bismuth, and all other injurious minerals, are contained in the PERFORATED CHAMOIS SACHETS, the most delightful toilet accessory ever invented, as thousands of ladies who continually use them will testify, among whom are Pauline Hall and Fanny Rice. For sale everywhere, or sent by mail. Price, 25 cents. THORPE & CO., Sole Manufacturers, 80 Cortlandt Street, New York.

Ideal Felt Tooth Polisher.

ENDORSED BY LEADING DENTISTS.



NON-IRRITATING TO GUMS OR ENAMEL

DANIEL GREEN & CO.,
122 East 13th St., New York.

FISCHER
ESTD. 1840.
PIANOS
RENNED FOR
TONE & DURABILITY

J. & C. FISCHER PIANOS.

GRAND, SQUARE and UPRIGHT.

OFFICES AND WAREROOMS:

110 Fifth Avenue, corner 16th Street, New York.



85,000

NOW IN USE.

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THE TRADE LOUNGER.

M R. ALBERT KRELL, who was here last week, informed me that the piano manufacturing company started by his two sons in Cincinnati has already made considerable progress, and that about 50 cases are already in the varnish rooms of the Krell Piano Company. The workmen are drawn from New York and Boston, and the development of the business will be rapid, particularly as Mr. Albert Krell will dispose of many of these Krell pianos in his own establishment in Cincinnati.

* * * *

The Pease Piano Company have added two new improvements in their pianos which will be of benefit to both interior and exterior. The one is an improved action sticker in connection with the action itself and which makes the regulation easier, the touch lighter and improves the repeat; the other is a new swing desk, very practical, handsome and a good talking point. Harry D. Pease, the president of the company, has just returned from a trip to Florida and the South generally, and through the protracted illness of Mr. Silkman the management of the business has devolved upon Mr. John D. Pease, the treasurer. Things have been going on in fine shape, the business is in apple-pie order, and the demand for Pease pianos continues as active as ever.

* * * *

The Farrand & Votey Organ Company, of Detroit, have built an organ expressly for the Flower and Musical Festival to be held in Detroit April 22-25, and the instrument must support a chorus of 500 voices. They also publish a complete list of 77 organs, built or rebuilt by them, now in use in 77 churches, in Michigan, Ohio, Pennsylvania, West Virginia, Kansas, Iowa, Indiana, &c. The enterprise of this house is a constant theme of discussion in the trade.

* * * *

Mr. John E. Hall, our Chicago representative, who has been East several weeks, reached Chicago last Wednesday evening.

* * * *

Frank Gracie, the absconding bookkeeper, who embezzled about \$2,500 from J. C. Ellis, the Cleveland piano man, and who absconded in 1889, traveling since then all over the West, probably in great distress, has induced his mother, who resides in Pennsylvania, to effect a partial settlement, and last week

she paid \$800 over to Mr. Ellis. The whole story is published in the Cleveland "Times" of April 12, and is interesting reading.

* * * *

Mr. Geo. W. Beardsley, of the former Boston firm of Beardsley & Cummings, agents of the Blüthner pianos (the wholesale prices of which have lately been raised considerably), was in town for a few days looking over the ground and examining various kinds of pianos with the purpose of representing New York pianos in a new piano wareroom he expects to open over the Tremont Theatre façade on Tremont-st. The firm will probably be Beardsley & Co., as Mr. Beardsley has interested certain parties in his scheme.

The dissolution of Beardsley & Cummings affected the contract that firm held with S. G. Chickering & Co., by means of which they controlled the output of the latter factory, also governing thereby the wholesale trade of the S. G. Chickering concern. How this will affect S. G. Chickering & Co. is an open question, as this firm is now compelled to seek other and new outlets for their products—outlets which they, however, may readily gain.

* * * *

In another column reference is made to the piano and organ trade dinner to be held on April 24 at the Hotel Brunswick, and which, judging from appearances, is destined to be a memorable occasion for several reasons. It will, in the first place, bring together a perfect host of piano, organ and supply men, and in the next place some of the most eminent public men in the country will attend and some will deliver addresses. A great effort is being made to secure the acceptance of an invitation tendered to Chauncey M. Depew. Ex-President Cleveland, whose toast has not yet been selected, will speak. Mr. Carl Schurz will speak on the development of music in America (Mr. Schurz is an accomplished pianist), and Mr. Krehbiel will respond to the toast "The Press." The rest of the speakers have not yet been selected, but I believe Mr. R. M. Walters will reply to the toast "The Ladies." When we go 'way back to it, Mr. Walters will be found to have had more to do with this dinner than some persons have an idea of.

* * * *

Mr. Frank Conover, of Conover Brothers, is in Chicago to-day on important business, which I hope to be able to disclose to the readers of next week's paper. Meanwhile I can state that the orders for Conover pianos on Monday morning, first mail, amounted to 28 instruments.

* * * *

If anyone desires to see a handsome aggregation of fine looking fancy wood uprights he should pay a visit to the new factory of Haines Brothers, across the Harlem. Mr. N. J. Haines, Sr., takes particular pride in the splendid assortment of veneers of fancy woods now in work and in stock, and the most remarkable among these is a lot of American oaks, different from anything of the kind I have yet seen. These instruments go just about as fast as they come down into the showroom.

* * * *

Mr. Wm. F. Decker, of Decker Brothers, returned on Saturday night from a New England trip, visiting Boston and other cities where Decker Brothers pianos are handled by active agents. The Boston agency is controlled by the Estey branch, and there is always a steady demand for Decker Brothers pianos in that as in all other large cities. An excellent trade, by the way,

is done by the Driggs & Smith Company at Waterbury, Conn., Mr. Driggs, Sr., a man who has had 40 years' experience in the piano business, being a particularly active advocate of the Decker piano. Mr. Dieckmann, with Decker Brothers during the past fifteen years, will take his first vacation this year, his objective point being Bremen, his native city. I can hardly recall at this moment a more scrupulously attentive attaché of any firm than is Mr. Dieckmann, who during all these years has been at his desk and attending to his general duties in a manner that merits the highest praise.

* * * *

T. F. Kraemer & Co., the cover and stool firm, have purchased the two large factories, where their goods are made, at Steinway, L. I., including also five lots, and are now doing a larger trade than any other firm in the line. They are producing a splendid line of goods, which meet with great favor in the trade all over the country.

* * * *

The creditors of C. W. Wadsworth, the Peekskill piano dealer who assigned, held their second meeting at the Morton House last Friday afternoon, but I have not as yet seen the report, nor have I heard what has been done in the case.

No Eight Hours.

THE Piano Makers' Union held a meeting on Sunday in Wendel's Assembly Rooms. President Sam Gompers, of the American Federation of Labor; Henry Erwich, the treasurer of the Federation, and Sergius E. Shevitch made speeches all in favor of an eight hour work day. The piano makers took a vote as to whether they would ask for a work day of eight hours. Upon counting the vote it was found that they were pretty nearly all opposed to demanding it for themselves. They said, however, that they were willing to help any other trade to get it, and they requested any union who went on strike for that purpose to call upon them. This was done in the face of the meeting of 200 piano varnishers and polishers, held on April 7, when the speakers urged all connected with the piano industry to move for the establishment of an eight hour labor day. As to the Piano Makers' Union, their decision sets at rest much talk and controversy lately indulged in the trade on the subject of the eight hour movement.

—Frederick M. Smith, Aborn Smith and Daniel S. Marsh, of the firm heretofore known as N. D. Smith & Sons, New London, Conn., have recently bought out N. D. Smith's interest in the business, and hereafter the style of firm will be known as N. D. Smith's Sons. They also added the town of Westerly, R. I., to the list of places where they have branch stores. This firm is among the oldest in Connecticut and one of the most reliable. At one time they were manufacturers of organs.

To the  of the PIANO TRADE.

"Competition is very severe in our line," says one.

Very true; don't complain about it, as *competition is the life of trade*.

"But," says another, "it is life only to those who hold the advantage."

True again! Allow us to suggest a plan by which you may obtain the advantage every time:

First—Sell only such goods as merit your own confidence. If you do otherwise you will in the end damage your reputation and upset your business, no matter how well you may have started.

Secondly—Identify yourself with the successful career of the piano you believe in, and in this way establish your own position as the name of the piano increases in popularity.

Thirdly—If you have not already done so, be sure to see the instrument so universally known to fill the requirements suggested in the above lines, viz.: THE BRIGGS PIANO.

C. C. BRIGGS & CO.,

MANUFACTURERS OF GRAND AND UPRIGHT PIANOS,

5 & 7 Appleton St., Boston, Mass.

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**PIANOS RAISED.**

The Musical Courier Platform of
March 26 Indorsed by the
Committee of Ways
and Means.

A DUTY OF 40 PER CENT.**Great Newspaper
Work.**

THERE is absolutely nothing in the whole annals of music trade journalism that can compare in brilliancy, in effectiveness and in result with the work accomplished during the past month by THE MUSICAL COURIER in the interest of the piano trade of the United States.

A combination of action manufacturers, men of large capital, of brains, of power and politically influential, represented by a leader of recognized ability and shrewdness, attempted, without the knowledge of the piano trade or anyone whose acquaintance with the plan might menace it, to induce the Committee on Ways and Means of the House of Representatives to increase the duty on imported actions from 25 per cent. to 50 per cent. (although, according to a Supreme Court decision, actions were and are paying an ad valorem duty of 45 per cent.).

The plan had been elaborately developed, all the influences were being exercised and brought to bear upon the committee, and every device that could possibly be resorted to was brought into play, when suddenly the scheme came to the notice of this paper, and in the very midst of its development it was not only interrupted but totally demolished.

There is no particular satisfaction in overcoming an adversary who is not gifted with ability and judgment, and we wish to pay to Mr. Otto Wessell, of Wessell, Nickel & Gross, the tribute due to a shrewd, capable and far seeing man, who understands how to

handle forces and how to accomplish important manœuvres with rapidity and dispatch. It is exhilarating to be compelled to face so worthy an antagonist, and to check him is a credit to any newspaper, other institution or combination of men.

As soon as we had discovered the full intent of Mr. Wessell's plan, we declared our position by publishing the following platform of principles :

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It took like wildfire throughout the whole piano trade, and again demonstrated that this paper was not only in touch with the trade, but understood keenly the temper of the piano manufacturers. But not only did we secure at one bound the sympathy of the piano manufacturers, who, up to that time, did not seem to understand Mr. Wessell's purpose—some of the very action manufacturers who had joined Mr. Wessell in his campaign to advance the rate of duty on the foreign actions retired from the position and declined to remain identified with it.

It was a most remarkable phenomenon in the trade. With a unanimity rarely observed among piano manufacturers the position of THE MUSICAL COURIER was indorsed, and then began a series of counteracting movements that resulted not only in a refusal on the part of the Committee of Ways and Means to advance the rate of duty to 50 per cent., but they classified actions separately and put the duty exactly where the piano duty was—that is, 25 per cent. ad valorem. That is to say, they indorsed THE MUSICAL COURIER *in toto* and refused to advance the duty on actions "unless a similar advance was made in the rate of duty on foreign pianos."

How Was It Done?

Of course it has been asked: How was it done? How did THE MUSICAL COURIER accomplish an operation in the economics of the piano trade without any apparent aid? But we did have aid. We had, in the first place, the moral indorsement of every firm of piano manufacturers of any consequence whatsoever. This, in itself, was an enormous lever. In addition to this some of the most powerful factors in the whole piano industry of the nation came to our assistance with a rush, and the Committee of Ways and Means could not resist the effect.

There was the platform!

It could not be resisted.

Mr. Wessell could not resist it himself.

He was compelled to go down before it. His own great interests were involved with it, were part of it, and he could not oppose a platform that defended and upheld the very firms and factors upon whose patronage his existence depends. And here we come to the point where Mr. Wessell's shrewdness demands and inspires recognition.

Feeling that he had made a serious error in leaving THE MUSICAL COURIER out of his calculations in so important a question as this; appreciating his failure in not recognizing that it is the duty of this paper to be prepared at all times for just such contingencies as the one he created, Mr. Wessell actually became the champion of the cause we represented and inaugurated, with the aid of friends in the piano trade, a movement to have the rate of duty on the pianos raised above the 25 per cent. standard.

The Re-Action.

Mr. Wessell was compelled to redeem himself. A mistake had been made, but it could be rectified if, without delay, THE MUSICAL COURIER policy be adopted.

No separation of interests!

That which is of benefit to the piano maker naturally can be made to benefit the action maker and vice versa. Mr. Wessell saw at a glance how invulnerable our position was and he began, without show-

ing signs of distress, to inaugurate a movement to have the rate of the duty on foreign pianos raised. This was done as an evidence of good faith, and his personal friends among the piano manufacturers aided him with alacrity in carrying out THE MUSICAL COURIER platform.

We believe that during the past 10 days not a busier, more active and more interested man could have been found in this busy and active town than Mr. Wessell, and his petition in favor of raising the duty—not on actions, but on pianos—was seen in all directions. He secured for his purpose the intervention of piano manufacturers, foremen of factories, employés in factories, rivals in business, and actually pressed into service some of the music trade editors, whose work as messenger boys should encourage them for the future.

It was, indeed a beautiful sight to behold and was a source of pride to us to find so many intelligent persons bent upon working out a theory originally created and laid down by us as a vital industrial principle in the piano trade.

At first we were disposed to suspect the same kind of work that characterized Mr. Wessell's original plan, but we soon concluded that that could not be attempted twice on the same ground. Mr. Wessell really and earnestly operated in the interests of the piano manufacturers, who are now happy to learn that the Committee on Ways and Means had decided to protect the pianos first and foremost, and subsequently attended to the minor details and to the parts that enter into the construction of the instruments.

The direct result, therefore, of THE MUSICAL COURIER platform is a report in the McKinley tariff bill to the effect that pianos imported into the United States should hereafter pay a duty of 40 per cent., ad valorem.

The McKinley bill is to supplant the tariff of 1883, and is soon to be reported by the Committee of Ways and Means to the House of Representatives. If it passes, the section referring to pianos will no doubt pass with it. If it does not pass, pianos will continue to come in as they now do at the rate of 25 per cent. ad valorem. The debate will undoubtedly last some time, and in the meanwhile we compliment Mr. Otto Wessell upon his staunch defense of THE MUSICAL COURIER's policy.

The episode that is now concluded has been fruitful of many excellent ideas, but one point has been brought out more formidably than ever before, and that is that THE MUSICAL COURIER is the only trade paper worthy of the respect and confidence of the music trade of the United States.

* * *

The New York "Herald" of yesterday prints the following on the above subject:

ASKING HIGHER DUTY ON PIANOS.

A delegation of piano makers left New York on Friday night to appear before the Committee on Ways and Means to request an increase of duty on imported pianos from the present rate of 25 per cent. to 50 per cent. The delegation was headed by Mr. Otto Wessell, a piano action maker of this city, who recently failed in an attempt to have a duty of 50 per cent. placed upon piano actions through the McKinley bill.

While the party that left here were armed with a petition signed by numerous piano makers of New York, some of the largest manufacturers refused to enter into the agreement, claiming that the importation of pianos is at the present time so very limited that the ruling duty of 25 per cent. is quite sufficient to protect them.

The bill came before the Committee on Ways and Means at Washington yesterday, but no changes were made in these particulars.

Our dispatch from Washington sources is to the effect that the duty on pianos has been raised to 40 per cent. (See dispatch.)

Postscript.

UNITED STATES CAPITOL,
WASHINGTON, April 15, 1890.

**M. A. Blumenberg, 25 East Fourteenth-st., N. Y.;
Duty 40 per cent. on both pianos and piano actions.**

A. H. S.

—A copy of the articles of incorporation of the Knight-McClure Music Company, of Denver, was filed with Secretary Sell on April 1.

—A Mr. Antisell, a piano manufacturer, of San Francisco, has gone so far as to make verbal agreement with the Matawan Improvement Company for a lease of their premises. He will have his machinery shipped East and operate his factory in Matawan. If the plan is carried out some 40 or 50 men will be employed.—Freehold, N. J., "Transcript."

AS we stated some month or so ago, it is proposed to start a large factory in New York for the manufacture of cheap pianos, the intention at the time of the inception of the scheme being that Mr. J. B. Woodford was to be associated in the matter. As is known, Mr. Woodford has since our announcement joined forces with the Hallet & Davis Company, but we do not believe that his withdrawal will prevent the idea from being carried out. We were informed at the time that Mr. F. G. Smith, of Bradbury fame, was at the bottom of the affair, and the first move has been made by the starting of the F. G. Smith Piano Company, which is domiciled in the factory generally known as Mr. C. H. Henning's and located on Avenue D.

One of the odd features of the affair is that the C. H. Henning piano is now being made by the F. G. Smith Company.

It is understood that certain large houses in the trade are negotiating with Mr. Smith to take the major portion of the output of his new company, to be used in combination with their own instruments in a large chain of agencies. This, with the many branch houses of Mr. Smith, insures the success of the scheme at the outset. Just where Mr. Henning comes in he and we will probably learn later.

Massachusetts Trade Statistics.

WE beg leave to acknowledge with thanks the receipt of the "Annual Statistics of Manufactures" for 1888 for the State of Massachusetts, compiled by Mr. Horace G. Wadlin, Chief of Bureau of Statistics of Labor. We are again compelled to object to the general classification of "musical instruments and materials," because such a classification indicates so indefinite a conglomeration of industries that should be considered separately if they are considered at all, that the facts presented have but little live interest to the parties directly concerned. Although the tables put the value of goods made in our line in 1888 as but \$3,533,629, as against over \$47,000,000 in the boots and shoes line and over \$80,000,000 in cotton goods, still we are justified in expecting that if our comparatively insignificant industry or aggregation of industries are to be considered they should be treated in a more comprehensive manner than in the work now before us.

The piano business and the organ business should be considered as entirely separate and distinct as the woollen

goods and cotton goods, and the idea of bunching together all of the supplementary trades and the material supply houses into one heterogeneous mass that conveys no actual, tangible statement of facts robs the whole idea of any practical or statistical value.

However, to run rapidly through the book we find the following statements, which are not verified by our knowledge of the business and by investigations made by us. Of 93 concerns considered, but two are reported as having an annual business of between \$500,000 and under \$600,000, while 16 are down for over \$100,000 but under \$500,000, the balance doing a business of from \$500 to \$100,000 per year.

Of 19 concerns considered—why but 19 we cannot imagine—11 are private firms and 8 corporations, having in all an aggregate of 160 partners and stockholders. The capital invested by these 19 concerns is put down as \$3,580,499, the value of stock used as \$896,420, yet the value of goods made is quoted at \$3,533,629. The average number of persons employed is given as 97; the greatest number as 107, who were employed on an average of 49.47 weeks of the year. The year 1888 showed an increase of 24 per cent. over 1887.

We have no indication as to whether these 19 firms considered were piano makers, organ makers, small goods men, action makers, key makers or what not, so we simply present the figures given without further comment than to say that they are worthless as far as this trade is concerned.

"Beau Ideal" Strings.

THESSE strings are so called because of their beauty and perfection, purity of tone and extraordinary durability, making them the favorites with artists, to whom these qualities are very important.

They are made scientifically correct, both in thickness and fibre, by one of the most celebrated string makers in Europe.

The gut used is cultivated in the southern part of Russia, where the climate is mild; and hence its character is similar to that of the Italian gut, with the exception that it has the advantage of being much stronger (more durable) than the latter.

The gentleman who gathers and selects this gut from which the "Beau Ideal" strings are made is stationed at Odessa. He was a practical violin maker of high repute in Germany and a master of the instrument in every respect, when ill health obliged him to seek a milder climate.

The proper selection of gut for musical strings is not only a very difficult but also a very important matter, and we

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No combination of action makers and music trade papers to give undue advantages to action makers. Equality in all branches of the music trade.

mention these details to show the fitness of the person in charge.

Many conditions must be considered in its selection; not only the climate, but the condition of the animal, how fed, the season when the gut is taken from the animal, &c.

For the "Beau Ideal" strings only the very whitest gut is selected; hence they are naturally a beautiful creamy white, instead of being bleached white by chemical means, as is the case with many ordinary strings.

We claim for the "Beau Ideal" strings that they are the most perfect in all particulars that science and experience can produce, and certainly worthy of the attention of all persons interested.

Each string is enveloped in a paper bag on which is printed the names of the instruments for which the string is suitable.

The price of these strings is a little more than that of the ordinary strings, but they are worth much more than the difference to any professional or amateur.

WM. TONK & BROTHER,
26 Warren-st., New York.

Brown & Simpson.

MESSRS. BROWN & SIMPSON, of Worcester, inform us that among the recent agencies of the Brown & Simpson piano are: M. J. Dewey, of Oneida, N. Y.; W. P. Ladd, of Concord, N. H.; Sporer, Carlson & Berry, of Owego, N. Y.; F. E. Capewell, of West Winsted, Conn.; Lyman Payne, of Middletown, Conn.; A. C. Andrew, of Willimantic, Conn., and E. A. Green, of Lynn, Mass., all well-known and substantial houses. They are all enthusiastic believers in the merits of the instrument and are placing good orders for them. Brown & Simpson have excellent facilities for piano production, and are doing a fine, constantly developing trade.

HAZELTON BROTHERS,

THOROUGHLY FIRST-CLASS **PIANOS** IN EVERY RESPECT.

APPEAL TO THE HIGHEST MUSICAL TASTE.

Nos. 34 & 36 UNIVERSITY PLACE, NEW YORK

THE AEOLIAN IS AN EPOCH making instrument, and is causing gradually but surely a revolution in the world of music. There are two vital points which in themselves make the Aeolian the king of musical instruments:

FIRST—It performs any music, from a Waltz or a Ballad to an Overture or a Symphony, more beautifully and more nearly perfect than any musical instrument made.

SECOND—It is not a mechanical instrument, but is so simple that a person can learn to play it in from one to three weeks.

PRICES FROM \$200.00 TO \$500.00.

Local Territory will be given to Dealers on these Instruments. **WRITE FOR TERMS.**

THE AEOLIAN ORGAN AND MUSIC CO., 831 Broadway, New York.

THEY SELL THEMSELVES."

Change of Chickering in Cleveland.

THE STECK PREFERRED.

ABOUT a month ago—it was in our issue of March 19—the following item appeared in "The Trade Lounger."

I learn that there is to be a change of the Chickering agency at Cleveland and that J. C. Ellis has lost it, together with his Mr. A. D. Coe. The change is due to the opening of a branch by Smith & Nixon, of Cincinnati, whose Cleveland manager is to be A. D. Coe. This, if true, may bring about other Cleveland changes, for Smith & Nixon control, besides the Chickering, the Briggs, the Kurtzmann, the Sterling and the Miller pianos, and if all these pianos are to be handled at the new branch it would produce a "shake up" at Cleveland.

At the New York end of the line this statement was contradicted, and it was stated that no change whatever was contemplated. The item referred to was, however, based upon the truth, as will be seen from the annexed letter addressed by Mr. J. C. Ellis to Messrs. Chickering & Sons. It appears that in every particular of the original statement THE MUSICAL COURIER was correct, and that Mr. Gildemeester is again shown to be utterly unreliable in any references he may make to Chickering agents when he speaks of this paper.

Ellis to Chickering.

CLEVELAND, April 7, 1890.

Messrs. Chickering & Sons:

GENTLEMEN—I AM IN RECEIPT OF NOTIFICATION FROM MR. FRANK KING INFORMING ME OF THE FACT THAT MY TERRITORY HAS BEEN GIVEN TO MESSRS. SMITH & NIXON, OF CINCINNATI. MR. KING WHEN HERE DENIED THAT SUCH A COURSE WAS NOTHING MORE THAN A MADE UP STORY IN THE OFFICE OF THE MUSICAL COURIER. WOULD NOT IT HAVE BEEN MORE MANLY TO ACKNOWLEDGE THE TRUTH IN PERSON THAN TO WRITE? I HAVE INVARIABLY GIVEN THE CHICKERING PIANO THE PREFERENCE WHEN A CUSTOMER HAD NONE, AND SHOWED AND TALKED ONLY CHICKERING.

IN THE FACE OF ALL THIS IT IS NOT MY FAULT THAT THE CHICKERING PIANO HAS BEEN A "HARD SELLER," EVEN WHEN SOLD AT LITTLE OR NO PROFIT. I HAVE ASKED GOOD PRICES FOR THEM, BUT PEOPLE WILL NOT PAY MORE FOR THEM THAN WHAT I HAVE SOLD MANY SOHmers FOR.

IF I COULD NOT SELL A CHICKERING AT A GOOD PROFIT I WAS WILLING TO TAKE A CLOSE ONE, AND HAVE ON A NUMBER OF OCCASIONS SOLD THEM AT BELOW COST AND CHARGED THE LOSS TO ADVERTISING.

IN THE FACE OF ALL THIS IT IS NOT MY FAULT THAT I SOLD ABOUT TWICE AS MANY STECKS AS CHICKERINGS DURING 1889. THE STECK PIANOS SELL THEMSELVES, AND AFTER A CUSTOMER HAS EXAMINED AND PLAYED A STECK PIANO, IT IS ALWAYS IMPOSSIBLE TO "SWITCH" THEM OVER ON TO A CHICKERING.

MY TREATMENT AT YOUR HANDS HAS ALWAYS

BEEN JUST AND LIBERAL, AND I FEEL SORRY THAT OUR RELATIONS ARE TO CEASE. I WILL TURN OVER TO YOU OR YOUR ORDER 1 K ROSEWOOD, 1 WAL, M, 1 L MAHOG., 1 EBONY M, 1 S GRAND, ALSO THE CONCERT GRAND AND EXHIBITION UPRIGHT.

VERY RESPECTFULLY,

J. C. ELLIS.

This treatment to which Mr. Ellis has been subjected is only on a par with the usual Gildemeesterian methods of making use of a dealer as long as possible, and then, in addition, utilize him to take advantage of him when the time comes.

However, judging from Mr. Ellis' letter to Messrs. Chickering & Sons, we do not believe he has suffered any by the change. To use his own words: "In the face of all this [referring to the Chickering pianos] it is not my fault that I sold about twice as many Stecks as Chickering during 1889. *The Steck pianos sell themselves, and after a customer has examined and played a Steck piano it was always impossible to switch them over on to a Chickering.*"

The experience of Mr. Ellis with the Steck piano is simply that of many other Steck agents who are handling the instruments of the Messrs. Geo. Steck & Co.

Take, for instance, the styles of pianos this house has been shipping in recent times, from the small boudoir upright and the Style E to the cabinet grands—the styles D and F. They are not only from a musical point of view intrinsically among the most superb pianos now in the market, but in appearance, in design and in finish of detail cannot be excelled. Purchasers in going from wareroom to wareroom, as they do when selecting pianos, cannot avoid the impression made by these instruments, and as to the tone quality and the pliability and responsiveness of touch—these artistic elements of the piano, the very foundation of its success—these elements were never developed to such a degree by the firm as they are now, and not only in their uprights, but also in their grands.

Mr. Ellis' letter is therefore in all probability—as far as refers to the Steck piano—a reflex of similar experiences with these instruments, and the transactions of Messrs. Geo. Steck & Co. in 1890 are a confirmation of this general view held.

As to the Cleveland changes we may add that the new firm will probably be A. D. Coe, and not Smith & Nixon, although as we go to press this is not definitely known.

Tables of Importance.

(COMPILED BY THE MUSICAL COURIER.)

VALUE OF IMPORTS OF MUSICAL INSTRUMENTS.

Mouth ending February 28, 1890.....	\$92,731
" 28, 1890.....	91,663
Eight months ending February 28, 1890.....	1,238,672
" 28, 1890.....	1,198,812

EXPORTS OF MUSICAL INSTRUMENTS.

	ORGANS.		PIANOS.		ALL OTHERS AND PARTS THEREOF.	TOTALS
	No.	Value.	No.	Value.	Value.	Value.
Month ending Feb- ruary 28, 1890.....	851	\$58,736	26	\$8,445	\$6,073	\$68,218
Month ending Feb- ruary 28, 1890.....	1,230	79,530	45	16,661	11,075	107,266
Eight months ending February 28, 1890.....	7,593	451,474	402	131,087	80,591	663,102
Eight months ending February 28, 1890.....	7,512	492,531	419	142,809	87,968	723,908

D. J. Gebhard, formerly with the Mason & Hamlin Company, has been engaged to travel for the A. B. Chase Company.

The cyclone that swept through Northern Ohio last week called upon Mr. Summers, one of the travelers of the A. B. Chase Company, who resides near Norwalk. It demolished his chimney, raised the roof, turned his barn partly off the foundation, blew over some outhouses and caused altogether about \$150 damages.

PIANO SALESMAN of many years' experience in a leading Fifth-ave. house is open for an engagement as inside or outside salesman. Address "U." care of THE MUSICAL COURIER, 25 East Fourteenth-st., New York city.

MUSICAL COURIER PLATFORM.

I.

No advance in the rate of duties on foreign actions unless a similar advance is made in the rate of duty on foreign pianos.

II.

No combination of action makers and music trade papers to give undue advantages to action makers. Equality in all branches of the music trade.



Frederick Reichenbach, a tuner in the employ of Wm. Knabe & Co., Baltimore, committed suicide on April 4.

Mr. J. Howard Stannard will represent the Prescott Piano Company, of Concord, N. H., at the annual dinner.

Mr. A. P. Curtin, of Helena, Mont.; Mr. Chase, president of the Chase Brothers Piano Company, Grand Rapids, Mich.; Mr. O. C. Klock, associated with said company, and Mr. J. D. Hobbie, of Lynchburg, Va., were among the outside members of the trade in town last week.

Hallet & Davis Company are making an elegant mahogany piano to order for the new steamer, City of Chicago, just launched at Bay City, Mich.

The retail store of J. H. Rottkay, at Allegheny City, Pa., is offered for sale.

Harry Prendiville has opened a music and musical merchandise business at 98 Front-st., Worcester, Mass.

H. A. Bradfield, of Bristol, Pa., has opened a music store at 832 Market-st., Wilmington, Del.

The Brooklyn "Citizen" says that "Charles Jacob and C. Albert, of Brooklyn, are trustees of the Mathushek & Son Piano Company, of New York, incorporated with a capital of \$15,000." That is the language used by the "Citizen."

Geo. W. Beardsley, formerly of Beardsley & Cummings, Boston; R. C. Mason, of Camden, N. J., and Harold A. Booth, who is with Mr. Mason, were in town on Monday.

E. L. Daron, music and musical merchandise business, Steelton, Pa., succeeds E. Daron & Son.

The proposal of C. N. Stimpson & Co., Westfield, Mass., to settle with their creditors for 10 cents on \$1, was confirmed by the Insolvency Court Saturday, and it is ordered that the money be deposited with the court within 30 days.

The branch of the Emerson Piano Company, Bangor, Me., sold 5 pianos during the first week of the opening.

S. P. Hart, of Canton, Ohio, has opened a branch at Massillon, Ohio.

Travis' music and piano business at Scranton, Pa., has been removed to larger and handsomer quarters.

James W. Peffer is about to erect a large, new building southwest corner Eighth and Locust sts., Philadelphia, to accommodate his musical instrument manufacturing business.

A charter has been granted by the State Department, Pennsylvania, to incorporate the Lawrence Organ Manufacturing Company, at Easton, Pa. Capital, \$25,000.

A fire at Hempstead, L. I., on Wednesday night, destroyed George Earle's organ factory. It is believed that the fire was of incendiary origin.

Joseph H. Perry, Sr., a local agent of the Estey organs and Sterling pianos, at Bridgeport, Conn., has disappeared. He has numerous creditors, to whom he owes comparatively small sums.

M. Loomis, an employee of Johnson & Son, organ builders, Westfield, Mass., was found insensible a few nights ago in the factory and subsequently died.

Thieves broke into Steere & Turner's organ factory, at Springfield, Mass., a few nights ago and stole a large lot of tools.

M. A. Paulson, of the Century Piano and Organ Company, Minneapolis, and Mr. V. R. Andrus, of Kansas City, with Mrs. Andrus, are in the city. So is W. C. Altpeter, Steck agent at Rochester, N. Y.

Boardman & Gray pianos are represented now in this city by J. N. Pattison, Fourth-ave. and Nineteenth-st.

Klein & Day, the "Chicago Music House," Portland, Ore., have removed to very large and commodious quarters.

A copy of the articles of incorporation of the Knight-McClure Music Company, of Denver, Col., was filed with the Secretary of State of Colorado on April 1.

James L. Ellery, traveling for Lyon, Potter & Co. in Iowa, will make Burlington his headquarters.

Wm. C. Ott, a new dealer at Beaver Falls, Pa., carries the Sohmer and the Colby pianos.

Mr. Wm. Steinway was last week appointed a Rapid Transit Commissioner by his Honor Mayor Grant and has since then accepted the appointment.

Wm. H. Sheib, formerly of Wheeling, W. Va., has charge of the Findlay, Ohio, branch of D. H. Baldwin & Co. Mr. Sheib is a thorough piano man and a good musician.

ESTABLISHED IN 1851.

VOSE & SONS PIANOS
ARE UNIVERSAL FAVORITES.

They Bewilder Competitors and
Delight Customers.

RELIABLE AGENTS WANTED.

VOSE & SONS PIANO CO.,
170 Tremont St., Boston, Mass.



WHERE JACOB ESTEY STARTED.

JACOB ESTEY.

JUST as this paper is about to lock its last forms the telegraph brings the information from Brattleboro that the Hon. Jacob Estey, founder of the great Estey industries and a world famous man, whose reputation for honor and honesty stands foremost in the annals of the music trade, died suddenly at his home at 2 A. M. yesterday.

It is impossible for us at the present moment to give more than the facts connected with his remarkable career, as there is no time available.

Jacob Estey was not only a renowned manufacturer, a thorough representative of American industrial development, a philanthropist whose works and deeds will live for all time, he was also a patriot-citizen in the broadest sense of the word and a man of unblemished character, whose life work is impressed not only upon the community immediately contiguous, but the influence of which also permeated through all the various enterprises and associations with which his name and his activity have been linked.

* * *

Mr. Estey was born in Hinsdale, N. H., September, 1814. He was of a family of eight children, five boys and three girls, four of whom are living, one sister, Mrs. Fisher, being upward of eighty. The house of their birth was on the east road leading from Hinsdale village to Chesterfield. Their parents being poor, Jacob at four years of age went to live with Alvin Shattuck, whose farm was on the stage road from Brattleboro to Hinsdale.

Common report had it that the Shattucks were not over kind to him, and at the age of thirteen, as the deacon has told it, he imagined that he was abused, and "I struck out cross lots, without the permission of my guardian, for Worcester," where one of his brothers had previously gone for employment. There Jacob readily found work on a farm at \$6 a month—then considered good wages—and finally secured an apprenticeship in the plumbing establishment of A. M. Knight. While there Jacob Estey graduated from the Worcester Manual Labor Academy.

In 1834 he returned to Hinsdale to attend the funeral of his father, just after which he wandered over to Brattleboro, where he subsequently made Stephen Parker an offer for his plumbing business, and got the refusal of the same for six weeks. As this trade would require all of his hard earned and meagre capital, he was sorely troubled how to get along. But here his characteristic pluck served him, and he returned to Worcester to consult his employer, who encouraged his enterprise and freely promised letters of credit to large city houses.

He came back to Brattleboro to find that Parker had changed his mind, deciding that the sale of his business must also include the purchase of his house and tools. The young apprentice was in a dilemma, but, flattered by the good will of his Worcester employer, he decided to accept Parker's second offer and trust to luck to find the money—but not until he had secured a legal consummation of the trade. This done, he waited on "Uncle" John Stearns, of Hinsdale, to whom he made known his wants. Uncle John informed the boy that in his opinion he had "got stuck like the devil," but, reflecting, he added: "If you have made a good trade, Jake, I'll help you, otherwise not a red."

On his arrival at Brattleboro they found Parker again disinclined to trade and willing to forfeit \$50 to be released from the contract. Thereupon Uncle John became obdurate and informed the purchaser that if Parker would pay \$50 he should be made to pay \$500, the sum named in the binder. This brought matters to a focus, and Mr. Estey took possession of his newly acquired business and house.

At that time the plumbing business included the manufacture of lead pipe, the lead being melted and cut into chunks 10 or 12 feet in length and afterward drawn. There were only three or four of these factories in operation, one

in Worcester, another in Concord, and still another in Lancaster.

Mr. Estey continued in this business from 1835 to 1855, and before leaving it he had formed a copartnership with Mr. Carpenter for the manufacture of melodeons. They continued in business for about two years, their factory being in the same building with the plumber's shop, which was located near and just south of the Main-st. bridge. This building was burned in 1857 and another factory was built the following year where the Brattleboro house now stands.

Mr. Carpenter was succeeded in the firm by Alonzo Hines, who was in turn succeeded by H. P. Green. Mr. Estey's highest ambition in those days was to make and sell \$70,000 worth of instruments. Starting with seven or eight hands the business gradually increased, and this necessitated repeated additions to the factory, until something over 100 hands were employed. In 1866 a more extensive building was erected on Flat st., and both factories were run together for a time.

On locating in the Flat-st. factory Mr. Estey's son, Julius J., and son-in-law, Levi K. Fuller, were taken into the firm. It may not be out of place here to relate an amusing anecdote which will furnish some idea of the influence which the deacon had acquired—according to public opinion—by a personal canvass with his instruments.

The story goes that one fine day, several years ago, a Baptist clergyman of considerable prominence stepped off the train at Brattleboro and asked to be shown to the Estey factory. "Certainly," said the well-known and witty W. H. Alexander; "I'm going right that way with my team; jump in, sir." The clergyman, whose profession was unknown to Alexander, casually referred to the wonderful reputation achieved by the Estey organs. "Yes," replied the redoubtable Alexander, "it has become the invariable practice on Sundays for Baptist ministers all over the land to preach upon the Crucifixion in the morning and Jacob Estey and his cottage organs in the afternoon."

This, perhaps it is unnecessary to say, ended the conversation. The deacon afterward told the clergyman that he could subscribe to the first part of Alexander's assertion, but as to the latter he would leave that to his visitor to determine.

In the great freshet in 1869 the employés of the Flat-st.

factory were taken from the second story windows with ropes, and so great was the loss from the washing off of lumber that the firm bought the Dickinson farm, about half a mile from the post office, where they built three shops. Since then they have increased the number to eight, besides numerous packing, dry and store houses. Esteyville, so called, has grown to the size of a large town and is largely made up of employés of the organ works, who generally own their own homes.

Situated on a succession of terraces it affords a commanding and beautiful view of the village and New Hampshire's rugged peaks. The number of employés has increased to between 700 and 800, and 1,300 organs a month, on an average, are made, making this the most extensive manufactory of its kind in the world. The pay roll amounts to over \$30,000 a month. Branch houses are located in Chicago, St. Louis, Des Moines, Atlanta, Philadelphia and Boston, each employing a number of hands. In addition to these the firm is largely interested in the Estey Piano Works in New York, where there are employed about 200 hands.

Mr. Estey served in both branches of the Legislature, and in 1870 came within a few votes of being nominated for Governor. It was during his term as Senator that several of his townsmen, including the late Charles K. Field and David Goodell, ordered made a huge jack knife, which, together with a box of suitable sticks, they sent to the deacon at Montpelier, with a funny doggerel prepared by Mr. Field.

This was done with a knowledge of the deacon's invariable habit of whittling when about to drive a sharp bargain. The deacon often served in local offices, and was a prominent member of the Baptist Church and a liberal contributor to smaller societies in this and other States.

Hon. Jacob Estey was a member of the State Senate from Windham County in 1872-3. His son, Julius J. Estey, was Senator from Windham County in 1882, and is at present Colonel of the First Regiment, V. N. G. The only other living child of Jacob Estey, Abby E., is the wife of ex-Lieutenant-Governor Fuller.

Although Jacob Estey was 76 years of age he took an active interest in the organ industry, which he has been instrumental in building up to its present proportions.

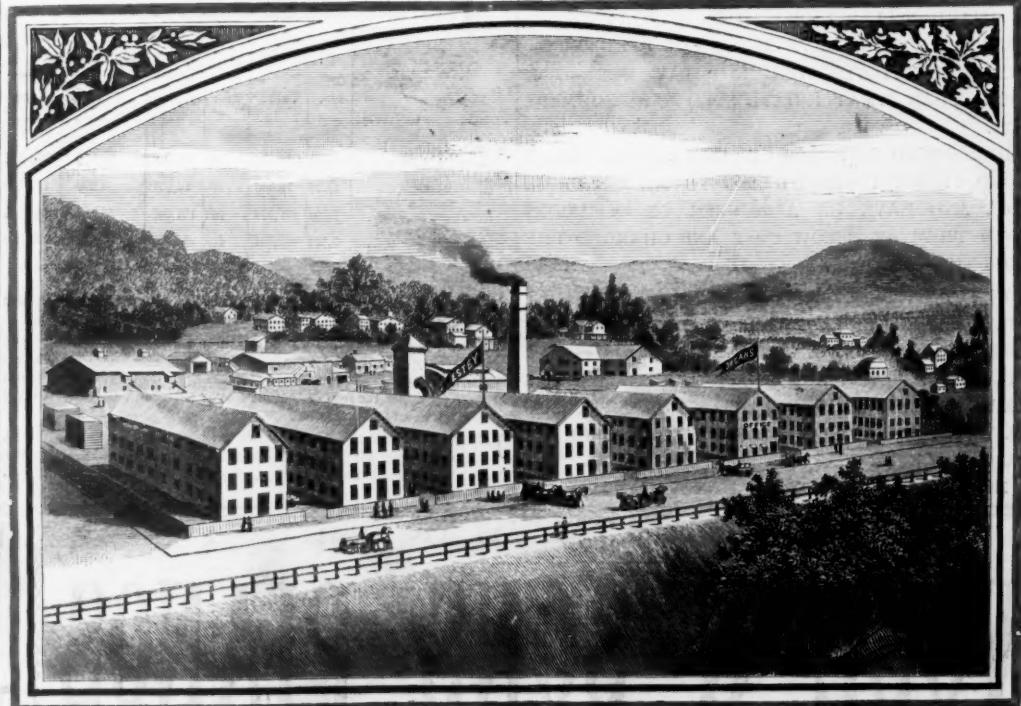
Official Announcement.

BRATTLEBORO, Vt., April 15, 1890.

M. A. Blumenberg, 25 East Fourteenth Street, New York:

Jacob Estey was at the factory Monday forenoon as active as ever about business, perfectly well and cheerful. About 11 o'clock he was seized with pain in the bowels and went home. Medical aid was summoned, but the pain did not subside. He rested considerably during the night, and the indications are that about 2 o'clock a blood vessel was ruptured near the heart. His light went out so gently that we hardly knew it. Services at the house at 11 A. M. Friday. Body will be moved to Baptist Church at 12, where public services will be held at 2. Make such announcements as you think best.

ESTEY ORGAN COMPANY.



THE FACTORIES AT THE TIME OF HIS DEATH.

HENRY BEHR'S PLAN.**He Insists that it is Absolutely Fair.**

MR. HENRY BEHR'S views as to the awarding of prizes at international expositions, which were published in THE MUSICAL COURIER of April 2, have called forth universal comment and created considerable discussion in the trade. Everyone agrees that in general theory they are correct, and all understand that Mr. Behr's total aim is to insure only perfect fairness in the composition of the jury and in their judgment of the instruments exhibited. To that end it will be remembered that Mr. Behr's plan is the following:

A ballot system is to be arranged and the twelve names are to be sent to each piano and organ manufacturer, who is asked to return the list with five names struck off, leaving his choice of the twelve names on the ticket. At a specified date all these ballots are to be opened by a committee consisting of the editors of the musical papers, and after a proper count the editors certify officially which seven names received the majority vote, and this certificate is to be the official document verifying the jury.

The idea is novel and feasible, and well worthy the attention and support of all who do not fear to have their product passed upon by an impartial jury.

Mr. Behr's second proposition is this:

There must be perfect equality; no advantage, not in the slightest degree, should be accorded to any exhibitor, and the great houses as well as the most humble should be tried on the same platform or principle, no favors to be shown to anyone.

My plan in this respect is a general agreement among piano makers to make all their uprights, for instance, of each size on a certain model or pattern adopted after consultation. These pianos would therefore have no distinctive outward appearance, and having no names upon them and made of the same kind of wood, could not be distinguished. They are to be packed in cases and left at the exhibition, at a depot or general storage room, until the day of trial, when they are all brought into the room; and as the tops and all parts that are usually separated are fastened securely there would be no opportunity to discover the name of the maker.

These pianos are to be subjected to four tests, viz., tone, touch, remaining in tune and quality of finish, and as there would be no method by means of which a juror could detect his favorite make of piano, if he have one, the test of absolute merit would prevail. Subsequent to this there should be a second examination into the patents, improvements, peculiarities, &c., of the pianos that are entered, and for this test the regular styles of each make are to be submitted; but for the four prime tests there is to be no evidence in existence for identification.

"Of course," adds Mr. Behr, "it is ridiculous to suppose that I, a practical piano man, ever intended, as one of your contemporaries suggests, that all mak-

ers should make an instrument upon a given scale to be adopted after consultation." My suggestion is simply that a style of case to be agreed upon and used by all competing would insure greater uniformity in appearance and prevent the jurors knowing what make it was they were trying, and thus secure greater impartiality of judgment than is possible when a particular kind of case, with or without the name displayed, is shown.

"This plan would in no way interfere with the interior construction of the various individual makers, who could build their piano exactly as they wished, with the exception of this proviso. So far as my proposition of introducing the 'power of remaining in tune' test is concerned, that, too, is entirely reasonable and practicable. The large expositions generally last for a period of six months or more, and if that is not sufficient time for men qualified to judge pianos to reach a determination on this point, then I don't know what I am talking about.

"Our firm is ready and willing to submit its pianos to any and all the tests proposed, and any others within reason that may be suggested. The only thing we desire is that we should have an unprejudiced judgment, and this, I am convinced, can be best secured by the methods I have pointed out. The Behr piano asks no odds of any piano made, but, on the other hand, we do not wish to enter any competition where the odds are against us, and in favor of any other particular make, even before the trial takes place, as is supposed to have occurred in past expositions. The judgment should not be entered on account of reasons that cannot be attributed to the merit of the instruments. That is all our firm asks, and the Behr pianos are ready to be subjected to just such a fair and judicious test at any time."

Bacon on Behr.

Editors Musical Courier:

IN YOUR issue of March 26 our friend, Mr. Henry Behr, has started the discussion of plans for the management of the piano department at the coming world's fair, a subject which will doubtless be thoroughly ventilated in the coming months. While I entirely agree with Mr. Behr as to the unsatisfactory manner of securing the judgment of the relative merits of pianos, I fear that before he finds the piano makers ready to agree to his "plan" for the selection of the piano jury, or to adopt, as he suggests, a certain "model or pattern" of pianos, which all exhibitors are to copy, we shall be near a very different kind of Judgment Day from that of pianos.

In the April "Century" there appears a very interesting article, entitled "Suggestions for the Next World's Fair," by Mr. Georges Berger, Director General Paris Exposition.

Some extracts from this paper may be of interest to your readers, as he suggests some radical changes in the direction of international expositions in the future.

He says that in the exposition of 1889 at Paris it was considered

"Not enough to heap together masses of people and things; it became the aim to realize what I have termed 'displays of ideas.' I had the good fortune to secure the adoption of an analogous method in the organization of 1889. I had a pamphlet published in 1885 demonstrating that it was best to form as many independent aggregations, separate one from the other, as there should be distant groups in whatever system of general classification should be adopted. I perceived that in this way there would be secured not only greater facility of circulation for the visitors and convenience in the examination of the exhibits, but also a subdivision of the vast exhibition of products, as a whole, into veritable laboratories distinct from one another and corresponding to the most characteristic branches of commerce and industry.

"It was our object to scatter, even to separate as completely as possible from one another, the various buildings, differing in size and in architecture, which, as convenience dictated, were appropriate to as many groups of products, with the object of giving still further encouragement to the expression and interchange of thought, I arranged courses of lectures which afforded to the speakers invited an opportunity to treat their subjects in such detail and under such form as they judged best. It is my deliberate opinion that there should be no more international juries to judge the products on exhibition and award prizes. A comparison of objects of similar nature and use is the grand end sought in all international exhibitions—a comparison in practice full of instruction, of warning and of revelation.

"The formation of national sections should be abandoned. The ideal would be to secure the arrangement of all exhibits according to kind, however foreign to one another their place of production in international galleries appropriated to groups or to classes. In this way it would be possible for the visitor, for example, to examine and to make a comparative study of the art of the worker in bronze, or of that of the cabinet maker, by means of specimens in juxtaposition representing the work of all the different nationalities in one class. I admit that I put forward with some timidity an innovation so radical as this."

These novel suggestions of the late director general of the Paris Exposition will remind those piano makers who attended the Centennial Exposition of 1876 at Philadelphia of the magnificent display and comparison of pianos in the Judges' Hall, where could be seen and examined side by side the noble instruments of the best makers of New York, Philadelphia, Boston and Baltimore not only, but also those of London, Paris, Stuttgart and Vienna, a most imposing and rare exhibition of pianos. Mr. Berger's suggestion for the dispensing entirely of juries will doubtless meet the views of some piano makers. The plan of a separate building devoted to pianos, musical instruments and kindred exhibits from all nations would be a grand affair.

In this building a large hall could be arranged for concerts, lectures and the display of pianos. Already steps have been taken looking to the erection of a special building, wherein could be exhibited every class of instruments known to the trade throughout the world. This accords with the suggestion of Mr. Berger, and owing to his large experience in the direction of international expositions his views are worthy of consideration by the piano trade.

The approaching piano dinner will afford an excellent opportunity for the discussion of matters of interest to the trade. The piano display at the world's fair would be an eminently proper matter for consideration. A committee should be appointed to look after the interests of the piano and organ trade, said committee to make a report at the next trade dinner of 1891.

FRANCIS BACON.

RUD. IBACH SOHN,

BARMEN, Neuerweg 40,

MANUFACTURER OF

Grand & Upright Pianos

TO THE IMPERIAL COURT OF GERMANY.



INTERIOR OF PARLOR GRAND.

THESE beautiful instruments are designed and executed by true artists. They combine with a tasteful, elegant exterior and thorough solidity of construction a great and noble tone, that is at once powerful and delicate, sonorous and sympathetic. They must be heard and seen, to be fully appreciated. Testimonials from great authorities. Prizes at many Exhibitions.

SPECIALTIES:

CONCERT and PARLOR GRANDS,

Preferred and praised by the artists for
TONE AND TOUCH.

Artistic Cases in any Style to order, with
strict correctness guaranteed.

Pianos Varnished for the United States.

— COLOGNE, Neumarkt 1 A



GRAND CONCERT UPRIGHT. GERMAN RENAISSANCE.

HERRBURGER-SCHWANDER

(ESTABLISHED 50 YEARS.)

PARIS AND NEW YORK.

MANUFACTURERS OF THE WORLD RENOWNED

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The only Genuine French and Most Perfect Pianoforte Actions of the present time, combining

**EXTRAORDINARY DURABILITY, GREAT REPEATING POWER, PERFECTION IN ALL DETAILS,
ELEGANCE OF FINISH, WITH A BEAUTIFUL APPEARANCE.**

In fact, these Actions represent the **MOST PERFECT** production of workmanship attainable by the employment of **GENIUS**, with the **HIGHEST STANDARD** of **SKILLED LABOR** and the use of the **CHOICEST MATERIALS**.

WILLIAM TONK & BRO.,

*Managers for the United States and Canada,***NO. 26 WARREN STREET, NEW YORK.****STENCIL.**

THERE is no end to stencil inquiries of all kinds reaching us constantly. Here is a peculiar one:

FENTON, Mich., April 12, 1890.

Editor Musical Courier:

Owing to a disagreement concerning the merits of the "Stanley" and the "Arlon" pianos, I write for your opinion whether or not either or both are stencils?

Respectfully yours,

KITTY L. HEWITT.

Both are stencil pianos, both are frauds, both are of no musical value whatsoever and both are merely named as they are to secure for them more money than could be gotten for them if their true names were upon them.

Here is another stencil:

OFFICE AND WAREROOMS,
THE GOLDSMITH PIANO AND ORGAN MFG. CO.,
Nos. 58, 60 and 62 BROADWAY,
NEW YORK, April 11, 1890.

Esg.

DEAR SIR—Your favor 10th inst. at hand. In reply would say we have several new styles not yet catalogued that we can make you special prices on if you can spare time to visit our offices, or our representative will call upon you on receipt of postal.

The "2" Boudoir upright at \$100 (factory price) is fully warranted seven years and kept in order free of charge for one year; finished in ebonized or fancy woods to order, without extra charge, and usually sold by dealers from \$300 to \$350. If you prefer something more handsomely finished the Styles "3" and "4" are magnificent instruments.

Awaiting the favor of a visit or an early reply, we remain,

Very respectfully yours,

THE GOLDSMITH PIANO AND ORGAN MFG. CO.,
Per Spaulding.

There is no Goldsmith piano factory. The pianos are stenciled, are sold contrary to the laws of this State, and whoever feels disposed to get a piano and then not pay for it can go down to the Goldsmith headquarters, secure the piano, have it sent home and when the parties come to collect, have them arrested for selling goods under false pretenses. In addition to this offense under the common law, there is also a special law prohibiting the sale of Goldsmith and similar pianos. See Penal Code, Section 364.

Often I am amused by the reading of advertisements. The abbreviated forms of expression when interpreted literally suggest amusing inferences. I read last Monday, "Wanted, a piano for a young horse." What can a young horse, or in fact horses either young or middle aged or old, want of a piano? But I also saw that someone wanted "A cabinet organ for a cow." Really, I don't know what a cow would do with a cabinet organ or a church organ or indeed any other organ. Its own "moo" is a very good substitute for some sounds of a cabinet organ.—Chicago "Advance."

CHICAGO.**Latest from Our Chicago Representative.**CHICAGO OFFICE MUSICAL COURIER,
236 STATE-ST.
CHICAGO, April 12, 1890.

THE Chicago Cottage Organ Company, who were to remove to their new store on Wabash-ave., may have to occupy temporary quarters, pending the completion of the building and owing to the strike of the carpenters.

Mr. Adam Schaaf has secured the entire building on the corner of Morgan-st. and West Madison, and will spare no expense in making one of the handsomest warerooms in the city. It will also be one of the largest.

The Mason & Hamlin Company have completely renovated their warerooms on Wabash-ave. It is now one of the handsomest in the country, and, being decorated in light colors, one of the most cheerful. About 100 incandescent electric lights are used, and Mr. Reardon, the new and efficient manager, is now arranging for a formal opening to occur soon, at which some of our best local talent will appear.

The strike at Messrs. Wm. H. Bush & Co.'s factory amounted to so little that it was hardly worth the mention. They are already working with their full complement of men and were not delayed at all.

Messrs. A. Reed & Sons have taken possession of their new warerooms at 182 and 184 Wabash-ave. They are not fully to rights yet, but when completed they will have a much finer store than ever. The new store is 40 feet front by 165 feet in depth.

M. Clayton F. Summy is publishing quite a lot of music, but is particular as to the quality of the compositions, preferring to increase his catalogue only as fast as he can secure works that will command the respect of really musical people.

That business has not been dead here is conclusively proven by the fact that Messrs. Lyon & Healy sold 58 more pianos this last March than one year ago, and some of their other departments have increased in volume to the extent of 38 per cent.

Story & Clark Organ Company are making cases in many of the fancy woods—of solid mahogany, bird's eye maple and many others. They are also varnishing and finishing in regular piano style. Their low top organs are taking with the trade which proves the consistency of the innovation.

The Rice-Hinze Piano Company have moved their entire

wholesale concern to their new quarters at the corner of Washington and Desplaines streets, on the West Side of the city. About the last of their unfinished product arrived yesterday. This is one more piano manufactory for Chicago, and an honorable addition, judging from the sample of their pianos already seen by the writer.

The Chicago Music Company have rented the building on the northwest corner of Adams-st. and Wabash-ave. for five years at an annual rental of \$15,000. How much of the premises they intend to occupy cannot be ascertained at present, as the president of the company is non-committal on the subject. It is a valuable and well situated corner, and the lease may be worth something in a year or so.

Mr. Steinway Accepts.

THE following is a copy of the letter of Mr. William Steinway to Mayor Grant, accepting the appointment as associate commissioner of rapid transit:

NEW YORK, April 14, 1890.

Hon. HUGH J. GRANT, Mayor of New York:

SIR—I avail myself of the earliest opportunity to acknowledge the receipt of your communication of the 9th inst., whereby I am informed of my appointment as associate commissioner in virtue of the rapid transit act of 1875.

In consideration of the importance of the work imposed upon the commissioners I have hesitated to accept the position, to which I might not be able to devote that attention which must be expected. But having given the matter careful reflection I have come to the conclusion that the necessities of the city, the high character of my associates and the expression of confidence by yourself leave me no alternative.

I therefore accept the appointment with a grateful appreciation of the honor conferred and with a deep sensibility of the duties to be performed.

Very respectfully, your obedient servant,

WILLIAM STEINWAY.

—Mr. Harry R. Williams, formerly a member of the Detroit Music Company and now about to open a piano store of his own in Detroit, has decided to take the agency of the Behr Brothers piano.

MALCOLM LOVE PIANOS.**A High Grade Piano, equal to any!**

MANUFACTURED BY

WATERLOO ORGAN CO., Waterloo, N.Y.

We invite correspondence from Dealers in localities where we are not represented.

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PIANOS

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147, 149, 151, 153, 155, 157, 159, 161, 163, 165 West 17th Street,
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WEBER MUSIC HALL, Wabash Ave., corner Jackson St., CHICAGO.



ESTABLISHED 1853.

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PIANO FORTE & ORGAN KEYS.
GRAND, SQUARE & UPRIGHT
PIANO FORTE ACTION.
131 to 147 BROADWAY,
NEAR GRAND JUNCTION
RAILROAD.
Cambridgeport Mass.

BUT ONE GRADE AND THAT THE HIGHEST.

FRANCIS BACON
LATERAVEN &
PIANOS BACON
ESTABLISHED 1789
GRAND AND UPRIGHT PIANOS.

Received Highest Award at U. S. Centennial Exhibition, 1876, for Strength and Evenness of Tone, Pleasant Touch and Smooth Finish.
WAREROOMS and FACTORY: 19 and 21 W. 22d St., near Fifth Ave., NEW YORK.

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— MANUFACTURERS OF —

Grand and Upright Pianos,
ERIE, PA.

NEW YORK OFFICE: 18 East 17th Street, with G. W. HERBERT.

GEORGE BOTHNER,

— MANUFACTURER OF —

GRAND, UPRIGHT AND SQUARE
PIANOFORTE ACTIONS,

Nos. 135 AND 137 CHRISTIE STREET,
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DAVENPORT & TREACY,
Piano Plates
— AND —
PIANO HARDWARE,
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FINISH &
DURABILITY
SIX YEARS
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Manufacturer of
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1129 Chestnut Street
PHILADELPHIA, A.P.

C. A. SMITH & CO.
WHOLESALE MANUFACTURERS

OFFICE AND FACTORY:
149 and 151 Superior Street,
CHICAGO.

SHAW PIANO COMPANY.**A New Manufacturing Firm in Erie, Pa.**

THE Shaw Piano Company has been incorporated at Erie, Pa., under the laws of Pennsylvania, with \$50,000 capital stock, organized for the purpose of conducting a piano manufacturing business. The officers of the company are Matthew Griswold, president; James H. Shaw, vice-president; H. J. Raymore, secretary, and E. Marvin Griswold, treasurer.

Mr. Griswold, the president of the new company, is proprietor of the Griswold Manufacturing Company, of Erie, and is estimated to be worth over \$300,000. Mr. Shaw was formerly of Smith & Shaw, piano case makers, New York, and recently with the Colby Piano Company, Erie, Pa. Mr. Harry J. Raymore, the secretary, is a well-known member of the junior class in the trade, having been several years manager for Peek & Son's outside trade and general traveling agent of the firm. He subsequently was called to assume similar functions with Smith & Nixon, of Cincinnati, and has of late been with the Colby Piano Company, at Erie.

He is thoroughly well known in the wholesale piano trade of the country; has made pianos and piano selling a study, and will, no doubt, shape the policy of that branch of the new house. The following extracts from an Erie paper show that the company have already made the first steps in the preliminary work:

The Shaw Piano Company is now fairly under way, having leased the Swalley factory on Peach-st. and floor room of Constable Brothers on West Fifth-st. It was impossible to secure a desirable building where everything could be done under one roof, as Erie has few vacant factory buildings. The mill work, which is really the case making department, will be located in Constable Brothers' building. The completing of the piano will, however, be done in the Peach-st. factory. The Shaw piano will be a credit to Erie's industries, as it is the aim and object of the company to make as good a piano as human ingenuity and skilled labor can produce. Their styles of uprights will be unique and novel. They will also give the matter of parlor grands special attention.

In connection with the above the Erie "Herald" made the following announcement:

The new company will in all likelihood lease the Burdett

Organ Company's buildings on West Twelfth-st. The Burdett Company expects to give up the business of building organs. The day for organs has gone by. The Burdett buildings are admirably constructed for a piano factory. The negotiations for the Burdett buildings have not been closed as yet, but in case there should be any hitch the company will at once proceed to erect new buildings. About 100 skilled mechanics will be given employment.

To which a rejoinder was received from the Burdett Organ Company to this effect:

ERIE, PA., April 5, 1890.

Editor Evening Herald:

The Burdett Organ Company, Limited, has not authorized any of the statements concerning it which appeared in your issue of yesterday, particularly as to its "expectations" and the organ trade. Negotiations are pending, however, with this company and certain Erie gentlemen for continuing organ making in the Burdett factory, which may result in the making of organs here on a larger scale than ever before.

THE BURDETT ORGAN COMPANY, LIMITED.

The Trade Dinner.

AS the time for the annual dinner of the piano and organ trade approaches the interest in the same enhances, and, judging from the activity of the committee and the number of applications, it will be one of the most remarkable events in the whole history of the trade.

Through the personal influence of Mr. William Steinway the presence of ex-President Cleveland and other men of renown is assured. Mr. Cleveland, Mr. Carl Schurz, Mayor Grant, Dr. Stoeckel, of Yale University; Mr. William Steinway, Mr. J. P. Jardine, Mr. R. M. Walters and Mr. Francis B. Thurber will reply to toasts.

The list has, as yet, not been completed, although, among other things, the decorations on an elaborate scale and the menu have been arranged. A meeting of the committee is called for to-day at 3:30 P.M. at 110 East Fourteenth-st.

Burlington (Ia.) Trade Notes.

MR. JAMES CUMSTON, of Hallett & Cumston, spent one day here last week on a flying trip West, and generously allowed himself to be interviewed by the local press on the subject of prohibition as applied at the "Hub."

Jas. A. Guest has taken the Kroeger & Sons agency in place of the Chickering for the State. The exchange is beyond doubt a wise one, both for the reputation of the dealer and in justice to the purchaser.

Mr. James Ellery, who formerly represented the W. W.

Kimball Company here, and who at present represents Messrs. Lyon, Potter & Co., of Chicago, is spending a few days in his old home and assisting Messrs. Lange & Minton, who represent the Chicago Cottage Company, in closing several sales.

Mrs. Stieff Dead.

MRS. KATHERINA REGINA STIEFF, widow of Charles M. Stieff, the late well-known piano manufacturer, and mother of the Messrs. Stieff, and the founder of the firm, died Saturday morning, April 5, at her residence, 708 West Fayette-st., Baltimore, Md., in the eighty-first year of her age. She had only been sick for a short while. She was born September 17, 1809, in the city of Besigheim, kingdom of Wurtemburg, Germany, and was the daughter of Johann Ludwig Roesch and Eva Dorothea Roesch. She had been a widow since January 1, 1862. Mrs. Stieff came to America with her husband in 1831, and for a while lived in York County, Pa. In 1837 they moved to Baltimore. She leaves eight children, four of whom are married. They are John L., Charles, Michael G., Fred. P., George W., Kate Gross, Sophia and Augusta. There are also living nine grandchildren and ten great-grandchildren.

The widow carried on the piano manufacturing business until 1867, when the sons assumed control. The firm was established in 1842. Mrs. Stieff was well known for her charities and leaves a large circle of friends.

B. Dreher.

MR. B. DREHER, who for many years was a prominent piano dealer, died at 4:30 o'clock yesterday afternoon after a lingering illness. He was born in Bavaria in 1831 and came to the United States in 1853. He spent three years in Cincinnati and then came to Cleveland, where he organized the Dreher & Kennard Melodeon Company. The company was dissolved in 1871 and Mr. Dreher carried on the piano business in his own name until about two years ago, when he retired, leaving the business in charge of his sons. He went to Europe for his health, and was somewhat improved by the trip, but never fully recovered. A remarkable coincidence is that his death and that of his wife occurred exactly eight years apart, Mrs. Dreher having died April 9, 1882. He leaves two sons, Oscar and Henry, and two daughters, Mrs. Fred. Eichler and Mrs. A. Klippe. As a manufacturer of and dealer in pianos Mr. Dreher was long connected with the business interests of Cleveland and was considered by all who knew him as a worthy citizen and a gentleman of high character.—Cleveland "Plaindealer," April 10.

THE**BEHR PIANO**

— HAS BEEN AWARDED A —

GOLD MEDAL,

The First Award of Merit,

— AT THE —

MELBOURNE CENTENNIAL EXPOSITION.

The Award was made January 31, 1889.

Extract from a Letter received from Mr. W. P. HANNA, of Melbourne, who represented the BEHR PIANO at the Exposition:

MELBOURNE, February 19, 1889.

I must compliment you on the way these two Pianos have stood this climate; they are in as perfect condition as when they left the factory, and they have been more exposed than any other Pianos in the Exhibition, and a good many of the other Pianos and Organs are much the worse for being in the building, or I may say for being in Australia. My place in the Exhibition was right against the side of the building, and the side and roof are of corrugated iron and the sun had full sweep on the side and roof of the building all the afternoon, and it was very like an oven a good part of the time, but had not the least effect on the Pianos.

BEHR BROS. & CO.,

WAREROOMS: { 15 EAST 14th STREET, NEW YORK.
1229 CHESTNUT STREET, PHILADELPHIA.

FACTORY: 292-298 ELEVENTH AVENUE, NEW YORK.

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STANDARD OF THE WORLD!

455, 457, 459 and 461 WEST 45th STREET;
636 and 638 TENTH AVENUE, and 452, 454, 456 and 458 WEST 46th STREET
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MANUFACTURERS OF
Square, Grand & Upright Piano Actions,

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SOUNDING BOARDS, WREST PLANKS, Etc.

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SOLE AGENTS OF THE U. S. AND CANADAS FOR
BILLION'S FRENCH HAND FULLED HAMMER FELTS.

This Felt received the Highest Award at the Paris Exposition, 1889.

HALLET & DAVIS CO.'S PIANOS.

WAREROOMS: 179 Tremont Street, Boston; 88 Fifth Avenue, New York; 428 Chestnut Street, Philadelphia; 811 Ninth Street, Washington, D. C.; State and Jackson Streets, Chicago; Market and Powell Streets, San Francisco, Cal.; 512 Austin Avenue, Waco, Texas. FACTORY: Boston, Mass.

HASTINGS & WINSLOW,

MANUFACTURERS OF

PIANO VARNISHES,

Montclair, New Jersey.

KNABE

Grand, Square and Upright

PIANOFORTES.

These Instruments have been before the public for nearly fifty years, and upon their excellence alone have attained an

UNPURCHASED PRE-EMINENCE

Which establishes them as UNEQUALLED in Tone, Touch, Workmanship and Durability.

EVERY PIANO FULLY WARRANTED FOR FIVE YEARS.

WM. KNABE & CO.

WAREROOMS:

148 Fifth Ave., near 20th St.,
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817 Market Space, Washington, D. C.

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FACTORY:

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STORY & CLARK ORGANS, CHICAGO.

NEW STYLES JUST OUT!

Send for 1889 Catalogue.

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THE WHOLESALE TRADE WILL DO WELL TO EXAMINE THESE REMAKABLE PIANOS.

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Prices Moderate and
Terms Reasonable. ILLUSTRATED CATALOGUES FREE.

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Warerooms: 174 Tremont Street, Boston, Mass.
92 Fifth Avenue, New York.

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We would call your attention to our Popular Series of REED ORGAN AND PIANO INSTRUCTION BOOKS, which we furnish the Trade under their own name and imprint, in any quantities, at very low prices. We are supplying many of the largest houses in the country with imprinted books, and shall be pleased to give prices and full particulars to Dealers on application. Address

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145¹ and 147 WABASH AVENUE, CHICAGO.GRAND, SQUARE and UPRIGHT,
Informed by Liszt, Gottschalk, Weili, Bendel, Strauss, Saro, Abt, Paulus, Titens, Heilbron and Germany's Greatest Masters.

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GERMAN AMERICAN

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Grand, Upright and Square PIANOS.

A careful comparison of the BAUER PIANO with those of leading Eastern makers respectfully solicited.
CORRESPONDENCE FROM DEALERS INVITED.FACTORY: 91 and 93 E. Indiana Street; WAREROOMS: 156 and 158 Wabash Avenue,
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A. P. ROTH, formerly with A. Dolge.

FRED. ENGELHARDT,
Formerly Foreman of Steinway & Sons' Action Department.

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Manufactured by C. F. Martin & Co.

NO CONNECTION WITH ANY OTHER HOUSE OF THE SAME NAME.

For the last fifty years the MARTIN GUITARS were and are still the only reliable instruments used by all first-class Professors and Amateurs throughout the country. They enjoy a world-wide reputation, and testimonials could be added from the best Solo players ever known, such as

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Mr. J. P. COUPA,	Mr. FERRARE,	Mr. CHAS. DE JANON,	Mr. N. W. GOULD,	and many others,

but deem it unnecessary to do so, as the public is well aware of the superior merits of the Martin Guitars. Parties have in vain tried to imitate them, not only here in the United States, but also in Europe. They still stand this day without a rival, notwithstanding all attempts to puff up inferior and unreliable guitars.

Depot at C. A. ZOEBISCH & SONS, 46 Maiden Lane, New York.

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HIGH GRADE

Pianos and Organs.

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EXCLUSIVE MANUFACTURERS
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REGAL PIANOS.

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Ivory and Composition Covered Organ Keys.
The only Company Furnishing the Keys, Actions, Hammers and Brackets Complete.

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FACTORY: 51-53-55 Pearson Street,
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AGENTS WANTED.

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PIANOS.

Factory 239 E. Forty-first St.,

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Dealers admit they are the best medium-priced Piano in America. Send for Catalogue.

N. B.—Pianos not shipped before being thoroughly Tuned and Regulated.

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PIANOS.

BEHR BROS. & CO.

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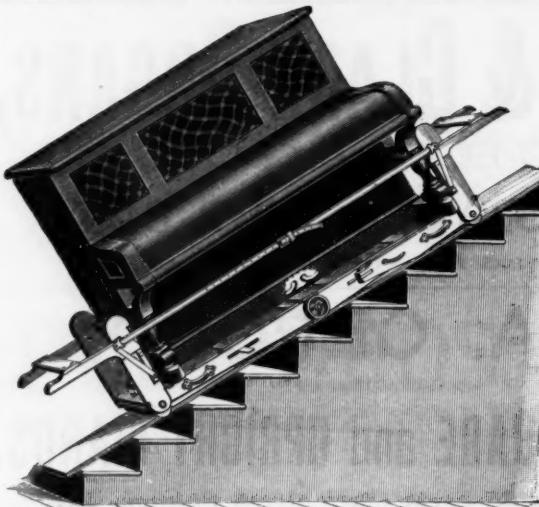
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WILHELMJ—"Rank far above all possible competition."

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STECK PIANOS.

Great Power, Evenness of Scale, Rich Singing Quality,
Well Balanced Tone and Absolute Durability.

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N. Y., 4; Fifth Avenue Pres.
Ch., N. Y., 3; Brooklyn Tabernacle, 4; First Presbyterian,
Philadelphia, 3; Trinity Ch.,
San Francisco, 3; Christ Ch.,
New Orleans, 3; and Pitts-
burgh R. C. Cathedral, 4.



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And Importers of
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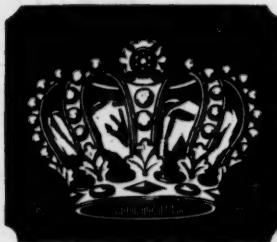
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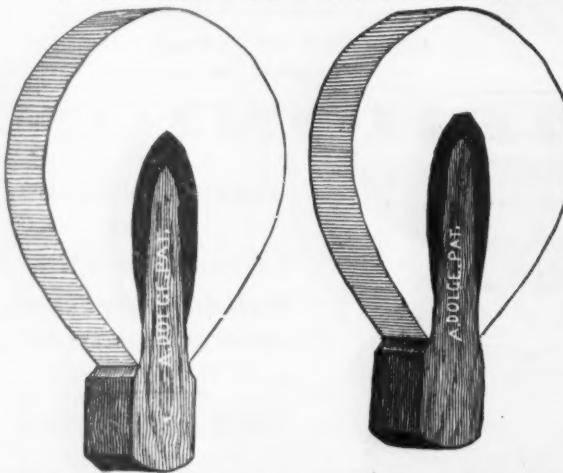
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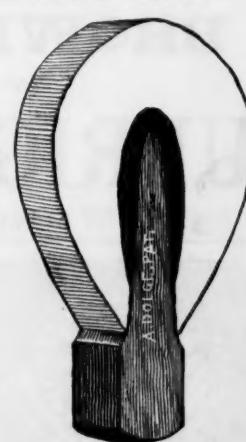
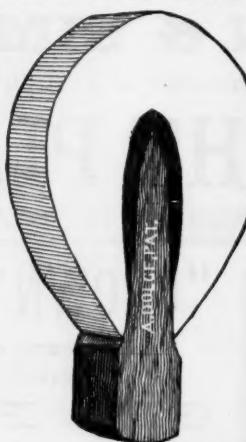
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